

1-1-1929

## Volume 47, Number 01 (January 1929)

James Francis Cooke

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The Journal of the Musical Home Everywhere *John M. S. Clarin*

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*JANUARY 1929*

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24011	Let's March.....	Robert Nolan Kerr.....
18016	On the Song.....	James H. Rogers.....
23930	Precious on Sunday.....	Mable Hill.....
23978	Jolly Little Fishermen.....	H. D. Bennett.....

GRADE II		
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*m* *poco rall.* *cresc.* *Last time to Coda* *mf* *a bit slower* *dim.* *very slowly* *f* *meno mosso* *Round, full tone* *a tempo* *poco animato* *cresc.* *rit.* *very slowly*

*molto allegro* *p* *rit.* *p* *a tempo* *slower* *still slower* *f* *cresc.* *Presto to end* *top note* *pp* *ppp*

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*mp* *cresc.* *poco* *Fine* *Piu moto* *rit. e dim.* *D.C.*



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THE ETUDE

## QUESTION AND ANSWER DEPARTMENT

Conducted By ARTHUR DE GUICHARD




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NYM GIVEN, WILL BE PUB-  
LISHED WITH QUESTION

"Doppio movimento" (Nocturne in F<sup>2</sup>, Op. 15, No. 2), F. Chopin.  
Q. Please tell me the proper way to practice the Doppio movimento from Chopin's "Nocturne," Op. 15, No. 2, in order to get even and in good connection, particularly in the first six measures. Is there any special way to count it in order to get that smooth connection and bring out the melody notes?  
A. B. M. Newark, New Jersey.

notes—R. M. M. Newark, New Jersey. The notes of the *Quarta Nota* (movement or motion) is a direction for the measure to be doubled, 4, *e.*, played twice as fast. The first 24 measures have the metronome time marked as  $\text{♩} = 40$ . It will facilitate the later change of speed, if the initial time is counted in four eighth-notes to the measure at the speed of  $\text{♩} = 80$ ; so that the same beat-speed will be continued, but with *only two quarter-notes (♩) beats* to the measure, and at the same speed of 80 for the beat. Practice this many times, with right hand alone, until it can be played almost automatically, bearing in mind that each beat has five sixteenth notes played as three and two (♩). The left-hand should

played as two and three (  ) also practiced alone. When the practice of each hand separately has been satisfactorily accomplished, the two hands may be played together. Of course, a method could be evolved mathematically by which the exact place for the bass accompanying notes might be determined, but it seldom works out well and is always more or less uncertain in performance; therefore it is not recommended. It should be noted that a *quinta super*, as in the right hand part, usually consists of 2-3 or 3-2, that is, a triplet and a doublet, or a doublet and a triplet, which are *so* accented:

or 


 . The following :

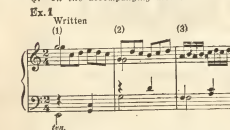
Count 1 2 | 1 2 | 1 2 | 1

gives the right hand melody as it should in reality be played.

Notes Double and Sustained.

"A. M. R., St. Louis. By an oversight the answer to your query, which appeared in the August issue of THE ETUDE, was not given in its complete form. The question and its complete solution are as follows:

*O. In the accompanying measures:*



in measure 1, treble, should both "G's" (the half-note and the eighth-note) be played in succession? In measure 2, should they be played similarly? In measure 3, bass, are the two "F's" also played one after the other? Please show how these should be played.

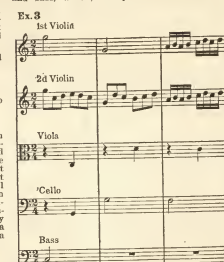
A. J. L. St. Louis, Missouri

A. Measure 1: the two "G's" in the right hand are played together (as one note) 1. the fifth finger, which holds the note down for the entire measure while the accompanying triplets continue their progression. Measure 2 is played similarly, the G being struck with the right hand. Measure 3: held down for the entire measure. In measure 3, bass, the two "F's" in the left-hand

are played together (as one note) by the fifth finger, which holds the note down for the entire measure while the middle finger and thumb play the "C" and "A" on the second beat, thus:



The explanation is very simple. The excerpt is a short-score of parts for different instruments, say, two violins, viola, 'cello and bass, which, in open score, would be



It has been suggested that the parts might be taken by four voices, soprano, alto, tenor and bass, making the soprano and tenor sing the two "G"s of the first phrase, the alto and the bass sing the two "G"s of the second phrase. But G is the G above the tenor high C, actual pitch, and the only way the tenor could produce the G above the alto would be by the use of the falsetto, thereby producing with the soprano an octave instead of a unison. (It is to be noted that the alto has the G below the tenor voice is an octave lower than the soprano.) Again it is suggested that the alto divide the two "G"s of the first alto to sing "E," the second alto, "G." Not only are these notes to be sung in unison, but the two "G"s they are meant to refer to that second beat in the bass of measure 1, the alto could not sing any note other than "G." When the two notes are found placed closely together, teaching each other, they are played as one, and the two "G"s are not to be confused.

### Good Technique: the Fourth and Fifth

[illegible]

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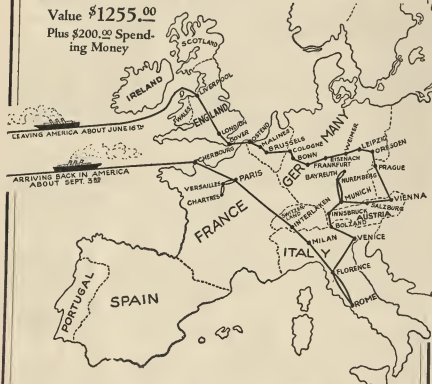
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The Contest closes April 27th, 1929. Write us at once thereafter, so that we may register you and send complete details and working materials.

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## THE MUSICAL HOME READING TABLE

Anything and Everything, as long as it is  
Instructive and Interesting

Conducted by  
A. S. GARRETT

### The Singing Negro Soldier

JOHN J. NILES, an air pilot with the A. E. F. in France, as well as a musician, has done a real service in collecting original negro songs which he heard "over there." He explains that he began by trying to collect songs of the white soldiers, but found them addicted to Broadway melodies. He tells of better success with the colored troops, some of whom, he says, "were natural born singers, usually from rural districts, who, prompted by hunger, wounds, homesickness and the reactions to so many generations of suppression, sang the legend of the black man to tunes and harmonies they made up as they went along—tunes and harmonies oft-times too subtle for my clumsy fingers and my improvised score-paper."

"In the early summer of 1918," Lieut. Niles continues in the preface to "Singing

Soldiers," "I gave up recording the songs of white boys and began to put myself out of the way to find a chance to come in contact with the negro soldier, who, as far as possible, put a little music into everything he did, be it marching, digging, cooking, travelling, unloading ships, or any of the thousand and one jobs soldiers always have to do. The negro soldier not only had the mellow, resonant vocal qualities so necessary in singing, but he had an abundance and an emotional nature which, with his ability to dramatize trivial situations, many times produced the most effective performances."

"Whatever may be said for the negro as a fighting soldier, no one may gainsay him as a singing soldier, nor discount the fact that his music had some part in the success gained by our arms in the past war."

### Age, and Loss in Hearing

Notes high in pitch are gradually lost to us as we grow older, according to careful experiments made by Dr. Carl E. Seashore, the results of which are given in his "Psychology of Musical Talent."

"It is certain that this upper limit varies greatly with age and with individuals the same age," says this author. "Roughly, it may be said that, if the upper limit is 30,000 d. v. (double vibrations) for a person of sixteen, it is quite probable that it will be reduced to 15,000 d. v. by the age of sixty. This decrease with age seems to be quite independent of training and the use of the ear. It is undoubtedly in accord with the biological law that the most delicate structures are the first to suffer decline with increasing callousness from age."

"The author has a very interesting experience with this in teaching. In his

earlier years he could usually hear as high as a note as any of the students in the room when demonstrating with the Galton whistle before a class; but now he has reached the humiliating stage of hearing nothing while perhaps four-fifths of the class hold hands raised to signify that they have heard, this notwithstanding the fact that he has the advantage of sounding the tone near to his ear. The same situation arose . . . when one of the greatest singers of the country was being taught in the laboratory with her young daughter. The daughter was responding to higher and higher tones, and the mother, not hearing anything, was astonished, and could hardly be made to believe that her comparatively untrained daughter's ear should hear so many high notes which she, the great singer herself, could not hear."

### Brahms as Pianist

As a pianist, Brahms was "capable of the most amazing feat of endurance and digital power," says Jeffrey Pulver in his interesting biography of this composer. "His own compositions for the piano But he preferred to relegate that technique to the post of servant to his art. It is doubtful whether he ever played a piece not perfect, but his interpretation was artistic and in keeping with what may reasonably be taken as having been the composer's intentions. Indeed, his aim the composition, not to play the piano-

forte. Nor was it his intention ever to become a professional pianist. . . . He was a pianist only so long as the needs of his purpose required it. In later years, when his circumstances were easier, he confined himself almost exclusively, when he played the pianoforte in public, to the performance of his own new works. "His playing varied considerably with his mood. At his best he was highly ardent and possessed a most delicate touch; but when forced to play against his will, or in unbecoming company, he would thump in very crude fashion, with the pedal held down almost peevishly."

### The End of a Dream

SCHUBERT was the inventor of a "key-board of light" by which sound and color are blended. In this invention, otherwise H. E. Wortham, in "A Musical Odyssey," "Scriabin thought he had made a step toward the unification of the arts, 'one of the goals of the Mystery.'"

"But the Mystery itself still eluded him. He was to this that in those four years he was then giving his days and nights. He reached the limitation of his art, it was not his vision. He might possess not to the central enigma of life. The

(Continued on page 63)



## MUSICAL EDUCATION IN THE HOME

Conducted by  
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Determination at Twenty-One

THE FOLLOWING splendid letter is published for the encouragement of other adult readers of THE ETUDE who may have a secret craving to play the piano for their own gratification:

Dear Madam: I am coming to you in regard to a matter to which I have given considerable thought. I am a young man twenty-one years of age. During my childhood I did not have the opportunity for a musical education of any sort either privately or in the public schools. I have always been fond of music and have long regretted that I lacked advantages at the proper time. I cannot even say for myself that I have musical talent other than an earnest desire to play an instrument—and that instrument the piano.

And now my question is: Do you consider it feasible for me to attempt to fulfill my ambitions? I know that one who would become a highly accomplished musician must begin early, but my aims are not so far-reaching. Although I would like to play well it would be only for my own pleasure. Because of other work, I do not think I could devote more than an hour a day to practice for the greater part of the year at present, although, during the summer months, I could increase the length of time and also take two lessons a week. I would be willing to make considerable sacrifice to accomplish my purpose. Perhaps it would be more difficult in some respects to begin at this late age, but I am of sufficient maturity to know my desire in the matter and to hold to my object. I recently read an article in THE ETUDE for March, 1928, entitled "Taking up Music in Later Life, an Interview with John Erskine," according to which Mr. Erskine advocated the very course I would pursue.

Sincerely yours,  
C. M. B.

### Special Treatment

YOUR LETTER is pertinent and interesting because it touches a phase of music-study upon which much is being written and to which teachers are giving special attention. The problem of the adult-beginner is a thing of the past and does not disturb the modern, up-to-date instructor. Special study courses are being published which are adapted to the mental development and the physical demands of the adult beginner, and the noble army of beginning music students who have reached maturity is increasing with surprising numbers in every community and is marching on to certain victory. Therefore, with your evident intelligence and keen desire, if you select a teacher who is qualified to instruct the adult beginner, I see no reason why you should not go to work upon the keyboard and get a great deal of pleasure and satisfaction out of it.

Your choice of the piano is wise, notwithstanding this instrument presents great difficulties in its technical mastery and requires a long period of study for demonstrable results. It is by far the best instrument from which to get a good musical foundation. Reading several notes at a time makes more demand upon the intellect than using only a single score. Besides you must coordinate fingers, hands, wrists, arms, feet and eyes—physical requirements which are greater than those present with an instrument using only a mind can get an early understanding of the principles of harmony in working upon the piano, and this feature adds no inconsiderable degree of interest while the technique of the instrument is being acquired.

You must understand at your age the muscles of the fingers are not as flexible as they are in early childhood, nor is the mind so plastic to receive suggestions. Since keyboard piano-playing—that is, facility in keyboard technique—is the result of quick responses from brain to muscles, you cannot expect rapid results, nor a ready technique, with so late a beginning. And you will never be able to play the brilliant, florid, rapid type of music as well as do those who have been familiar with the keyboard since early childhood. However the intellect being more developed and the understanding finer than in childhood gives a decided advantage in mastering the purely scientific phase of the subject.

### Look to the Future!

YOU STATE you have an earnest desire to play the piano, and you seem to understand completely your limitations consequent on a late beginning. Therefore I would say you are adequately equipped for the fray. But let me impress this upon you—strive from the very beginning to look to the future. Refuse to see the discouragements of the Now. If, as you say, you can give an hour a day to regular practice for the greater part of the year, that is, the hundred and sixty vacation period, as you say, it would mean something like four-hundred hours a year. Try to look forward to the end of two years and evaluate what eight hundred hours put into the work with concentration and determination will do. Then visualize your self at the end of this period of time, constantly dismissing all discouragements that come with dwelling upon the plodding process of the present.

You say you know your desire, can hold to your objective, and would make considerable sacrifice to accomplish your purpose. Such being the case, you cannot fail. I would advise you to begin at once, and I am certain you will satisfy your ambition. In making the effort you will be developing your character and your

(Continued on page 63)

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GEORGE L. DRYVY, Mus. Dir. at St. Mary's Industrial School, Baltimore, Md.

## EDITORIALS

## The Supremacy of Personality

THE late and inimitable Charles Frohman, one of the most astute purveyors of public entertainment the world has ever known, had a way of saying that the actor's success is due first of all "Vitality." This is another way of telling us that the vital life element, physical, mental and spiritual, is the thing which after all is the magnet which draws the patrons to the box office and then sends them home after the performance with that unforgettable something which brings ultimate success to the performing artist. High artistic efficiency is, of course, taken for granted.

All of our findings in the arena of music confirm the wisdom of Charles Frohman. Vitality and personality are paramount. This does not mean that physical beauty is the great essential.

We have known artists who were not at all pleasant to look upon but who, nevertheless, had that kind of platform charm that is indescribable and all-compelling. We have known other performers who possessed ability of superlative order and a fine appearance but who failed dismally. The combination of great proficiency and personality is, however, in most cases irresistible. Paderevski, Kreisler, Galli-Curci, Schumann-Heink, Harry Lauder, Irene Franklin, Douglas Fairbanks, Charlie Chaplin and many others all exemplify it as did, for instance, Bloomfield-Zeissler, David Bispham, Albert Chevalier and Eleanora Duse.

More than this, there is no substitute for personality. Nothing can take its place in the scheme of success before the footlights. This principle is the provocation for this editorial.

There is now pending a huge period of re-adjustment, in certain phases of public appearance, which is giving much concern to many professional musicians. We refer to all of the marvelous present-day devices for mechanically representing, through the sound-reproducing instruments, the radio and the cinema (the Vitaphone or Movietone), artists who are not visible to the auditor. All of these things are giving untold delight to millions of people, and the future of these inventions, knows no bounds. They must be ranked with the great blessings of the age.

"But," you ask, "will they displace the actual artist in the flesh?" Generally speaking we answer that, after the period of

re-adjustment, they will multiply the opportunities for the artist one thousand fold. The material future of music and musicians was never more promising than now.

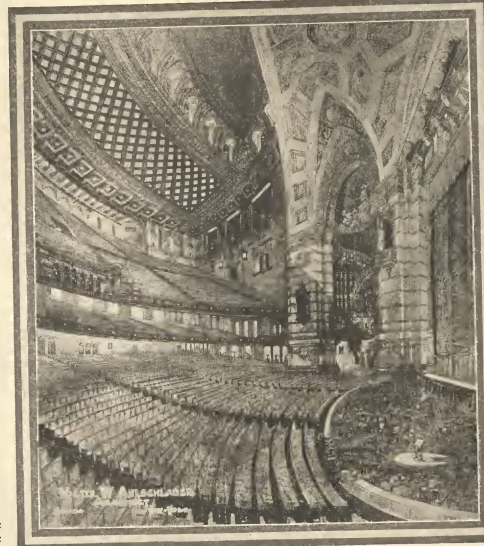
The art of the cinema and the art of the stage are two separate and quite distinct growths, according to the experts who know the most about them. Seeing a photograph of Mr. Paderevski does not lessen your desire to see and hear him. Paderevski does not get in the way of his advertisement. When in fact, every time his likeness appears he is advertised. When a famous movie actor comes to town the "fans" are frantic to grasp just a fleeting glimpse of their favorite whom they have never seen except upon the silver screen. The Vitaphone did not lower the stage salary of Al Jolson. It raised it.

Graham McNamee, the famous radio announcer, could go upon a lecture

tour and talk to packed houses. Many a singer, violinist and pianist owes his larger reputation to the successful sale of his records or to a reputation made over the microphone.

It is supposed by some that the moving pictures have supplanted the theater and that the public prefers to have its drama photographed. This is not at all the case. The reasons for the success of the movie are first of all economic. With the huge rise in costs, the movement of road companies became prohibitive. Railroad rates, union wages for stage hands, printing costs and such expenses rocketed to the skies over night. If we had not had the movies at all we should probably be without any form of the drama in many small communities.

What the movies are really doing is to cultivate a marvelous appetite for the drama. They also create distinctly new theatrical possibilities that would have baffled the old dramatists. There are far more "legitimate" theaters in New York City now than there were ten years ago, notwithstanding the huge upward jump in the cost of admission. All this has come about despite the creation of countless "Cathedrals" and "Chapels" of movie art. The Movietone, the Vitaphone and kindred instruments will unquestionably deprive certain musicians in small communities of their positions. Mediocre instrumentalists will literally be retired, and, of course, some fine musicians with them. They may for the time being have to seek other employment in the musical field which is being broadened prodigiously.



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# "Venice," the City of Dreams

FIFTH IN THE SERIES OF MUSICAL TRAVELOGUES—PILGRIMAGES TO EUROPEAN MUSICAL SHRINES

By JAMES FRANCIS COOKE

## PART I

by epoch-making inventions. But, though they may suffer now, it is inevitable that the demand to hear better music will be enormously increased, and the public, always curious and human, will in time compel the managers to supply them, in other ways, perhaps, with living players who will represent a very high order of accomplishment. Movie managers cannot fail to find out that the fascination involved in hearing and seeing a living organist of high skill play his instrument cannot be supplanted even by the most marvelous reproduction. If it were not for the box office value of the personality of the organist, he would have been supplanted long ago by player-roll organs.

Mr. William Fox, for instance, has just announced the erection of a theater building in Philadelphia which is to cost \$16,000,000, a figure that ten years ago would have been regarded as the ravings of an insane man. He also announces that he will have an orchestra of one hundred and twenty-five men. We know that it will be composed of as fine a group as has brought fame to the Romy orchestra in New York. Twenty years ago the Boston Symphony proudly boasted of an orchestra of eighty-eight members.

The ultimate outcome of the situation is that there will be in the future more and finer positions for really expert performers. In the meantime the symphonic accompaniments of the Vitaphone and the Movietone are creating an appreciation for the best in small communities, which will develop musical demand enormously.

Ultimately all of these modern forces will increase the musician's opportunity unbelievably. Meanwhile certain musicians of a superior order who have been engaged in making records for the sound reproducing instruments (phonographs and cinema) are said to be reaping a harvest of gold. It has even been reported to us that many are making as high as one hundred dollars a day.

Last summer in Kingsport, Tennessee, we passed by the Public Square one Saturday evening when the high school band was giving its weekly concert. The square was packed with people and the streets were clogged with automobiles. At the end of each number the applause (to say nothing of the deafening honks of the auto horns) was genuine and voluminous.

The autoists had motored to Kingsport from towns for miles around in order to hear that concert. Most of these people unquestionably had radio sets at home and could hear performances of distant bands much finer in technique than the local group of young people, though these played really very well.

### THOROUGHNESS IN PIANO MAKING

ONE of our friends tells the story of a lady who bought an old Model T Ford. She learned from the dealer how to start the car, but, alas, not how to stop it. On her first urban excursion she ran down a street, bumped into the tail end of a milk wagon, turned it over, and spilled the driver and his lateral cargo into the gutter. The Irish traffic policeman hailed her with sharp blasts of his whistle, and sharper blasts of profanity. She sped on waving her hand wildly and circled the block until she arrived again at the wreck of the milk wagon when she hit it a blow which stopped her own car but did not injure her. The officer came up inhaling vehemently and shouted: "Great guns, lady, that's one thing I got to say about you. You sure are thorough!"

Thoroughness of another kind has been sought earnestly by makers of fine pianos, since the beginning of the industry. Music lovers have a great deal for which to thank the manufacturer, in this connection. In the first place, there must be great thoroughness in the selection of materials. Some manu-

facturers literally ransack the world for the highest quality of woods for the interior and outer parts of the piano. Any ordinary wood will not do in an instrument which is supposed to stand up for years under varying climatic and atmospheric conditions. The metals, the felts, the ivories, the varnishes—all demand the closest critical and scientific examination. The workmanship must be of a high order, representing native ability and long experience.

There are few industries in which the leading manufacturers have higher ideals than in the piano business. They know that if a piano is to survive it must serve an art. More piano houses principle than for other causes. An ideal, an artistic instrument from the musical standpoint and thoroughness in every detail of materials and workmanship are the things which the buyer must procure if he is to have a really satisfactory piano. "Thoroughness" is the slogan of all fine piano makers.

Buy the best piano you means will permit.

The attraction of personality is one of the most powerful forces in life. A writer in *The Nation*, with a radical slant toward the movies, delivers the following pronouncement: "Insofar as the talking picture is concerned there cannot be the slightest hesitation in saying that it is bound to oust and supplant in the field of popular entertainment, both the silent picture and the theater of living actors."

Insofar as the living actor is concerned this opinion seems very immature. When your editor was president of the Drama League of Philadelphia for two years he met innumerable authorities on the theater. Even then the talking pictures were a bugbear to some actors. One knighted Englishman, however, said with characteristic insight, "The processes for printing in colors have unceasingly improved and increased for fifty years, yet the market for fine paintings of permanent worth has grown greater than ever."

We cannot believe that, in the drama or in the art of interpretative music, the public will ever exchange the desire to see the living artist for any marvelously contrived facsimile. What will happen is that thousands who might never have seen the original may hear and witness the astonishing photo-acoustical reproduction. Life will be splendidly expanded thereby.

However, there is something magical about being in the presence of the real actor and the real musician—something that can never come from the screen. As one brilliant youth recently put it, "It is just the difference between kissing a girl and kissing her photograph." Multitudes will never cease to journey thousands of miles to see the "Descent from the Cross," "The Night Watch," "Sacred and Profane Love" and the "Sistine Madonna," despite the greatest achievements of the art of reproducing great paintings by the camera and the press.

facturers literally ransack the world for the highest quality of woods for the interior and outer parts of the piano. Any ordinary wood will not do in an instrument which is supposed to stand up for years under varying climatic and atmospheric conditions. The metals, the felts, the ivories, the varnishes—all demand the closest critical and scientific examination. The workmanship must be of a high order, representing native ability and long experience.

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The Editor of *THE ETUDE* has read thousands and thousands of letters from *ETUDE* friends and from this unusual experience has divined those themes which seem to be of most interest to our readers. We are always glad to hear of subjects which our friends would like to have discussed in these columns. Won't you let us hear from you?

existence of the United States of America to date.

### The Barcarolles

JOHN RUSKIN, son of a London wine merchant, wrote, in 1851-1853, his unforgettable "Stones of Venice." The brilliant English critic used some four hundred thousand words in creating a work which any one who aspires to culture is expected to review with reverence. Ruskin, with his rich experience and striking gifts attempted to conjure in the imagination a worthy verbal picture of the "Queen of the Adriatic." Yet, when all is said and done, there is nothing short of an actual visit which can give you a proper picture of Venice.

Venice is located in a bay of the Adriatic Sea and is built on one hundred and seventeen islands. However, in visiting the city one loses all consciousness of the islands and thinks of a community, laid out as a city with waterways instead of streets. These waterways are one hundred and fifty canals crossed by three hundred and fifty bridges of every imaginable construction and design.

### Venetian Origin

THE FIRST settlement of Venice was strategic. To escape Teutonic invaders, the Venetians sought safety on these islands, in the fifth or sixth centuries. The city's economic position was unusual. It became the half-way house between the Byzantine empire and western Europe. It was the haven for countless cargoes of treasure from the opulent East.

In the following centuries Venice rose to mercantile and manufacturing prominence, second to no city in Europe, save possibly Genoa. The government, known as the "dogate," or the government of the doge, came into existence about 697 A. D. At one time it controlled a large part of northern Italy. The republic continued until 1797 when the iron hand of Napoleon put an end to it. Thus the Venetian government, as a nation, lasted for eleven centuries—seven times as long as the

genius of the drama, Eleonora Duse, the beloved—and then the palace of d'Annunzio, the lover who parted from her when her beauty began to fade.

Haunted by images of the most colorful civilization the world has known, you speed silently from arch to arch, past staggering boat posts, past exquisite water lanterns which your gondolier recognizes lightly with, "Benvenuto Cellini me fatto questo" (Benvenuto Cellini made that). Ah—here is a link with an unforgettable past. You look down at your twentieth century garb and wish that for a moment you could glide back through the years and see Venice at the time when the great Willaert was bringing new musical glories to the wonderful Cathedral of St. Mark.

### Marvelous Palaces

THE MONUMENTS to untold wealth rise everywhere. Palaces worthy of the art of the lapidary line the great canals. It is wholly impossible to measure the riches of Venice. Fortunately, the taste of the magnates led them to seek the greatest of artists to decorate their palaces and churches. In the eleventh century mosaic workers were brought from Greece, establishing an art in Venice which is maintained to this day. Then there were makers of exquisite glass, the finest of laces, wrought iron fashioned like giants' jewelry, statuary, paintings—everything to make life happy and beautiful. The artists were the forerunners of one of the most remarkable schools of painters the world has ever seen including Giorgione, Veronese, Tintoretto and Titian. These masters were showered with honors and riches. Titian (born 1477) lived ninety-nine years and died a very wealthy man. He bequeathed to Venice, however, art creations now representing millions of dollars in value.

We have found critics who have disagreed with our opinion that the Cathedral of St. Mark is the most beautiful ecclesiastical edifice in the world; but few will fail to agree in the opinion that it is the most impressive. Here is a house of gold which seems to have been carved out of gold. The gold mosaics, with the innumerable scriptural pictures, seem over in the "dim religious light" of the passing day. They reach back to the age when the populace, unable to read, depended upon frescoes for their Biblical knowledge. Here we saw the red-robed figure of a noted cardinal preaching the virtues of mercy from the lofty pulpit. Here we heard a choir, with voices of celestial timbre, singing medieval music from ancient tombs, behind a screen of incense. Looking up to the Byzantine arches we found ourselves floating back to the time when the Venetian school of church music was the greatest in the world.

### An Early Music Master

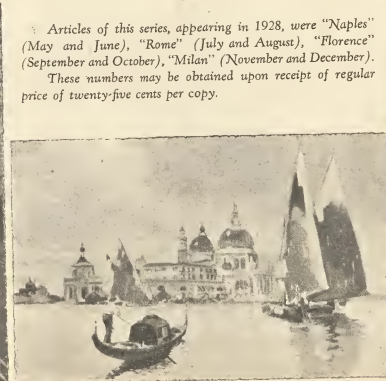
TO THIS glorious temple was called Adrian Willaert, in 1527. At that time Titian, "il divino," was fifty years old and Venetian art may be said to have reached then its highest point. The discovery of the new world had set all Europe aflame; the minds of men were being reborn. Willaert, born in Flanders (1480-1562), was the most brilliant musician of his age. It should be noted that he was called to Venice when Palestrina was only one year old. There, supported by the wealth of the Venetians, he was permitted to found a school which included such church writers as Zarline, de Rore and Gabrieli, masters who had a direct influence upon the church music of the whole world. St. Mark's at that time possessed two organs, on opposite sides of (Continued on page 33)

Articles of this series, appearing in 1928, were "Naples" (May and June), "Rome" (July and August), "Florence" (September and October), "Milan" (November and December).

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## Phrasing—a Key to Technical Problems

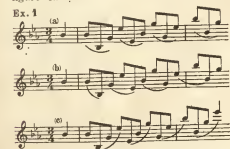
By JAN CHIAPUSSO



JAN CHIAPUSSO

IT IS a great error to think that finger exercises alone can give a student what he commonly calls technic. There is of course a certain stage in the development where exercises are of use to form the hand and awaken it out of its natural laziness. In a later stage exercises can serve to smooth out unevenness. But technic proper does not consist in mechanics only. It is the means of expressing one's musical ideas and emotions and therefore consists in the mastery of rhythm, dynamics, and, most of all, of phrasing, which all this involves. And phrasing is more than one would think at first consideration. It really is the alpha and omega in music. If the phrasing is altered the emotional impression totally differs, and the inner articulation undergoes a transformation; there is likewise a different approach to the keys.

Let us study a few examples. We shall take Chopin's *Prelude in E-flat Major, No. 39*. Lack of space prevents the giving of the complete phrasing. All we need for our purpose, though, is the inner articulation. There are three ways in which this figure can be articulated.



Now, though it must be admitted in advance that the third manner is the best one, for the sake of completeness we shall describe the first manner also.

The first way of phrasing could be of use since the separation of the triplets helps us to bring out the melody. In this case we have to lift the arm entirely from the keyboard and start the new triplet on Eb. This note is then struck with arm-

motion. That simply means that we shall not move the individual fifth finger to make the tone but will hold it rather firm, not moving the root-joint (the phalanx) but using the fore-arm as a lever to press down the key. The arm raises only slightly and describes a smooth arc from G to Eb, arriving vertically poised with the three fingers over the next triplet, in such manner that we could strike them together as a chord. After each triplet raise the arm slightly; the general movement must be made smoothly and continuously without any sharp jerking from one triplet to the next. The contact with the key must be such that it causes no shock against the ivory, nor against the key bottom. It is very difficult in this phrasing to keep the wrist loose.

Now let us describe the third way of articulation, as this is the proper way. Here the arm does not need to be lifted from the keyboard. This way of phrasing provides for a permanent legato, and the wrist will remain loose, as it has to make a sideway movement over the long spans.

We begin the first two B-flats with downward arm motion, having the thumb poised over the lower B9 and the second finger over G. We do not strike the thumb with individual finger motion but hold it rather firm and use a slight rotary motion of the hand, the thumb acting as the end joint of the rolling hand. As soon as the second finger strikes G we use this finger as a pivot and turn the fifth finger in the direction of Eb. Again the finger

is not moved individually so much as it is made to act as the firm end joint of the rolling hand. In pivoting over G we make a sideward as well as a rolling motion with the hand.

This phrasing is decidedly the key to performance of this little piece. The left hand especially profits by it. It phrases exactly like the right hand. Besides, it is more in the *vivace* character of the piece to soar towards the melody note, instead of the melody having to drag along two notes after it. Much greater speed and lightness can be obtained in this manner than in any other way.

There are only a few spots in this prelude where the first manner of phrasing is more practical. These are at measures 29 to 32 and 43-44. The harmonies are such that here this phrasing is more practical.

A similar example of this kind of articulation is found in Weber's *Perpetual Motion*, namely in the famously difficult measures on the third page from the end.



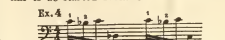
In most cases this passage is phrased wrongly, as in Ex. 2 (a). The student may have acquired quite a high rate of speed in the rest of the composition, but if he phrases this passage wrongly, he

will become very tired and will probably have to slacken his tempo.

In 2 (b) it is possible to get a little repose on the low bass note, and this avoids hurrying the entire passage. In leaping up from the low B-flat to the high C, one arrives too soon at the high note to be able to praise the second finger over B-flat, because it is binding

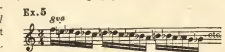


the second finger cannot possibly reach B-flat in time. Therefore the short phrase has to be started from C.



This enables us to have the second finger ready, get over the three notes in due speed and rest a little on the low note to give it a *tenuto* character. As in the prelude of Chopin, this phrasing tends toward the melodiously outstanding note, and therefore the inner articulation of the entire phrase (extending over four measures) coincides with the feeling of continuity that the whole figure demands.

Our next example is a run typical of Liszt, from a cadenza in his *F minor Etude* (end of third page):



How much trouble do these dazzling passages cause the poor student? I remember very well how I was struck with awe at hearing some of the great masters "rip off" any of those brilliant runs. It seemed a mystery to me how such speed was possible, and a discouraging vision arose before my mind's eye of years of tiresome finger exercises. But I could not suppress a slight suspicion that these masters were in possession of some secret trick. Here is at least one of those tricks.







propriet and very kindred spirit. One of the most applauded of all orchestral works is Liszt's *Les Préludes* (*The Preludes*). This, however, is not really a prelude at all, but a symphonic poem, with verses by the French poet Lamartine as its basis. It is typical of Liszt's style, and—find some of his harmonies rather too cloying—it is, however, extremely high-grade "program music," skillfully orchestrated.

Returning to the realm of the piano, in our study of preludes, we find César Franck using the prelude mainly in connection with other movements of suites. Franck's *Prelude, Chorale* and *Finale* are often programmed by foremost pianists, and when well performed are works of immense dignity, beauty, and what the Germans call "geist." "Perc" Franck, a perfect technician, was also endlessly imaginative; he had a peculiarly French instinct for atmospheric effects, moreover, and was able to reproduce the inner hush and beauty which are marks of the most tasteful of preludes. Up there in his organ loft at Sainte Clotilde, dreaming over the keys, he one day discovered the innermost essence of preludes—and thus he was able to write such inspired music as the preludes to the pianoforte suites mentioned above.

Claude Achille Debussy, painting in what David Stanley Smith describes aptly as "the pale blue and violet tints, cold but lovely hues," produced some ethereally exquisite, though fragile, prelude-portraits. Their one—and, to our mind, fatal—defect lies in their intimate objectivity and impersonality; scarcely a corporeal of true vitality stirs in their being. However, they are magnificently clever and frequently picture a scene or mood so aptly and unerringly. Of Debussy's preludes, the music-lover should certainly be familiar with that entitled *La Fille aux Cheveux de Lin* (*The Flaxen-haired Girl*). And he should also know some of the themes from the gorgeously colorful orchestral *Prelude à l'Après-midi d'un Faune*.

## Minute Drills in Sharps and Flats

By LOTT A. BELDEN

THE sharps and flats should first of all be copied down in their signature order in each pupil's private notebook. When learned so that they can be repeated quickly. The pupils may be shown that the order of the flats is the order of the sharps reversed.

The pupil must be taught to distinguish a half step from a whole step, through explaining that the latter covers just twice the distance of the former. Thus, for a whole step one must count a middle key (be it a black or a white key). Next the pupil plays the different whole and half steps called for.

To teach the pupil to form his own scales, select eight cards numbered respectively 1, 2, 3, 4, 5, 6, 7, 8. Place these in order over the keys of the C scale. Taking this as a model scale let the pupil see just where the half steps occur and then place the cards with the same system of half and whole steps, on another set of keys. He should work out at least three keys in this way at each lesson.

"Beethoven is one of the best examples of what the commentators mean when they talk about the importance of form in art, as opposed to matter. Beethoven's musical themes are relatively unimportant, compared with matter, he manages to say with them. They may be of the quality of persisting in the memory—catchiness, if you like—but no music can afford to do without. Still, it is only rarely that a Beethoven melody has the quality of immediate and arresting beauty that distinguishes a theme like the Prize Song in 'Die Meistersinger' or the first solo in Debussy's 'L'Après-midi d'un Faune'. Even the famous final theme of the 'Ninth Symphony,' magnificent as it is, is in other hands come perilously close to being trivial."—DEEMS TAYLOR.

And thus we have at last reached the present time—with its complexities and perplexities. Among the contemporary composers who have written preludes of pronounced merit we mention only four out of the list of the last which might reasonably be given here. These are Scriabin, Scott, Karg-Elert and Rachmaninoff.

The *Prelude for Left Hand Alone* is decidedly interesting, modernism, and it he speaks the musical talent and insight of his Russian composer, Scriabin. Cyril Scott's *Prelude soloelle* is similarly modern, pianoforte material. Karg-Elert is a German composer—born in 1879—whose *Chorale Preludes* for organ are impressionistic but effective.

As for Sergei Rachmaninoff, who does not know the splendid ringing *Prelude in C Minor*, or the more brilliant, but less subtle, *Prelude in G Minor*? These are universally famous, and, while commending them as entirely remarkable compositions, we would nevertheless urge that serious students investigate some of the excellent preludes contained in Rachmaninoff's Opus 33 (ten preludes) and his Opus 32 (thirteen preludes). So far as we know, these exist in foreign editions only. It has been bruited abroad that Mr. Rachmaninoff is a little weary of the over-enthusiasm of pianists have placed on the two preludes cited above; to dissipate his weariness we recommend—as we said before—the investigation of some of his other works in this style.

In conclusion, we would beg forgiveness for all sins of omission whatsoever. These were inevitable, due to the brevity of the article. We hope that this occasionally rambling account of the history of the prelude will stimulate the reader to frequently picture a scene or mood so aptly and unerringly. Of Debussy's preludes, the music-lover should certainly be familiar with that entitled *La Fille aux Cheveux de Lin* (*The Flaxen-haired Girl*). And he should also know some of the themes from the gorgeously colorful orchestral *Prelude à l'Après-midi d'un Faune*.

AN EROTISM of each finger often tends to mar pianistic execution. Even though it is not the one desired end of the prelude, the striking of the note indicated by the score, it is prone to feel its own importance and to want to occupy the center of activities whenever a motor impulse comes down to the hand. There is an interfering weight of neighboring digits. They get in on another's way, and what should be clean-cut brilliancy becomes more cloudy indistinction. If the slightest fingers could only be made to keep out of the scene of action for this brief moment, and to allow the important actor full sway, what difficulties would be overcome!

The weight of the arm and careful thought as to the part to play in finger independence and control must be carefully considered. Then to individualize the fingers! Play any of the scales, the C major scale, for instance, very, very slowly. Let the full weight of the arm fall consciously on each finger as the notes follow upward and back.

## Deceptive Accidentals

By HERMAN HOLZMAN

A CHORD that bears two notes of adjacent pitch, either one of which is marked by an accidental, is called by too many a plague-like impediment to musicianship.



The trouble arises in the fact that it is so adjacent to the place the lowest of the adjacent notes (in this case, G) to the left of the stem and the higher to the right. Naturally an accidental placed before G or A of the chord appears as though it belonged to the G due to its proximity to this note.

The following is a clarification of such chord construction in a question and answer form.

Question 1—What notes compose the chord?

Answer—Counting from the bottom up, they are G, A and C.

Question 2—Which notes of this chord are on lines and which on spaces?

Answer—G is in the space, and A and C are on the lines.

Question 3—Of the accidentals, which are on the lines or spaces?

Answer—The sharps in this case are both on lines.

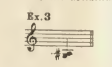
Conclusion—Therefore if G is the space, is using. Finger or C is the line, the lines bearing sharps, the chord, reading from the bottom up, is G-A-sharp and C-sharp. (Execute according to answers.)

Such chord construction hearing accidentals is not measured either in pound or in dollars and cents.

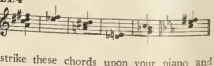
to ascertain whether or not the accidentals are upon the lines or spaces, it is very advisable and practical to extend the lower line in question to the left in such a way as to cross the accidental.



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This, then, makes certain whether the "floating accidental" is on the line or in a space.



strike these chords upon your piano and see for yourself if at any time you must stop to consider and puzzle over them.

## Musical Menus

By ALICE HORAN MCENENY

OMITTING practice one day and making it up the next is as harmful for the musical system as going without meals for a day.

Asparagus—vegetables, for development. Endless—dessert.

These well-balanced rationals will build up a perfectly developed musical constitution. But watch that one of them does not too much predominate.

Finger exercises—meat, giving strength and endurance.

Early in life I learned that my ear was to be my best teacher and that my highest aim must be to be able to produce a beautiful tone.

—JULIA CLAUSSEN.

# Why An Investment in Music Lessons Always Pays

The Cultural Value of Music

By CHRISTIAN A. RUCKMICK

PROFESSOR OF PSYCHOLOGY, UNIVERSITY OF IOWA

THE MONKS of the middle ages used to take daily inventories of their deeds and tried to balance the ledger of their behavior on the debit and credit side of the page. At the end of this is not a daily performance we cast our worldly accounts now and again by asking the practical question, "What do I get out of it?" For the amount of energy spent, what is the return?

With some of our enterprises we are, however, less exacting than with others. We should not ordinarily like to be asked the question, "What do I get out of Church or Sunday School?" We might be embarrassed to be in the possession of the idea, "What good does it do me to help a child who has fallen in the street?"

And so there are some activities, like music, that have been spared the searching demand of the practically minded to stand up and deliver the goods. Music is a good in itself. Music, like food, is an essential need of the human being; the former nourishes his body, the latter nourishes his body. This is axiomatic; whoever doubts it is a fool. Mountains and great areas of water are not practically valuable for agriculture, but they might argue the matter through and show that fertile soil without mountain or sea is an impossibility. There are a few persons, however, who would admit that mountains and seas are beautiful and desirable. Without argument we might thus say that the human ambition to serve, are generally good things. So most people think, without hesitation, that music is a good thing.

Music and health are true assets. Sometimes we take a more generous attitude and do not expect an immediate return. In this light music may seem to be an investment whose income is not to be measured so much in terms of quarterly or annual dividends as in terms of a gradually rising market quotation on the principal as the decades pass.

This, then, makes certain whether the "floating accidental" is on the line or in a space.

As a test, strike these chords upon your piano and see for yourself if at any time you must stop to consider and puzzle over them.

Conclusion—Therefore if G is the space, is using. Finger or C is the line, the lines bearing sharps, the chord, reading from the bottom up, is G-A-sharp and C-sharp. (Execute according to answers.)

Such chord construction hearing accidentals is not measured either in pound or in dollars and cents.

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axiom that music in itself was good, but it was an axiom that such questions from the mouths of children were insolent and to be treated accordingly. So I immediately followed the suggestion to practice every day while one of my parents kept one side of the time just as faithfully on the other side of the closed door as one of my respected colleagues today keeps time in his position as conductor of the University orchestra. In my memory, at least my beloved parent was an exact with his hour measured parent.

As for the more practical fruits that my music has borne—part of my way through college was paid for by lessons which I gave. My first position as teacher came through intimate associations with a man who recently, as president of one of our most famous New England colleges, mentioned the Sundays "when we were musical together." How shall I evaluate the associated friendships which I formed years ago, with professors when I was a student and those formed at present with students now that I am a professor? The man who now shares with me the first stand in the orchestra is a student of mine and there are others everywhere about me on the same common level of human companionship.

Aside from such practical aspects, however, let examine from a psychological point of view what cultural values

are derived from the active pursuit of music. This is the sort of quest which I must undertake when, as a psychologist, I search my own experience and try in terms of modern experimental facts to fathom the musical mind.

Self Expression MY FIRST thought is that music gives us a splendid opportunity for self-expression. While many of us do not believe that an out-and-out behaviorism is the best expression of the human mind, we are convinced, as psychologists, that the mind is an active principle in the world's affairs and in our own lives and that it tends toward motor expression. Psychology more and more aims to give a dynamic interpretation to consciousness. It is an heritage which we have from the writing of Hobbes, Herbart and Bain, and in our own country and generation it is best exemplified in the works of James, Woodworth and Carr. So the old practice of keeping a boy out of mischief by giving him something useful to do is in harmony with James' advice that the best way to break an old undesirable habit is to substitute a new one. Across the classroom, in the college where I attended Professor Jennings' incomparable lectures on literature, was written the phrase, *Qui est actus ac secretus*, which translated reads, *He who knows but does not know*.

Others sometimes feel that the great composers of music, as a whole, were men of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that we have, was a man of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that we have, was a man of great inner vitality, full of the vim of life and the desire to test out their thoughts. Wagner, from all accounts that we have, was a man of great inner vitality, full of the vim of life and the desire to test out their thoughts.

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how to express that which he knows is as if he did not know. And so, whenever we give ourselves the opportunity of putting into actual practice that which we think, we are thereby expressing our thoughts in our own minds. There is an inherent tendency for every idea to express itself in this way and, unless we give a worthy idea the chance to do so, society at large may be the loser. In a certain inner sense, after we have given them a sufficient private rehearsal to ourselves, we lose the reflex effect of trying to pour thoughts out on those around us. It cannot be said, of course, that a person who does not express his thoughts has no thoughts. But contrariwise, it is true that the expression of one's own thought does not provoke other thoughts either in ourselves or in the minds of others.

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CHRISTIAN A. RUCKMICK



burying ourselves, losing our individuality when we perform any work of classical or modern music. On the other hand, while we try to be fair to the composer, we feel after we have played a solo or conducted an orchestral suite that we have expressed our own thoughts, relieved a multitude of motor tensions and have earned respect that is all the sweeter because of intense effort.

#### Universal Expression

THIS SUGGESTS my second point. Not only is music a vehicle of self-expression but it is also a repository of human experience. We often go to the classical languages, to chapters in the world's history, to collections of the world's best poetry, and feel that after all we are not as modern today as we think we are. Many of the same problems, trials and tribulations of each one of us are simply repetitions in another atmosphere of much older experiences. This is equally true of music. The great masters have tried to unburden their souls to us and as we play their compositions we feel that they are telling us their thoughts in a language that we can understand. To get the equivalent ideas from a foreign language requires much patient toil with vocabularies, principles of grammar and long lists of exceptions to the rules. But in music we can much more easily learn to appreciate in simple phrases the feelings that the composer wanted us to appreciate and to experience, without knowing the technicalities by means of which these effects are achieved.

When we realize the small amount of physical energy that is required to produce some of these effects we wonder all the more at their results. The late Professor Webster, of Clark University, one of the outstanding authorities on acoustics, has recently estimated that the average speaker's voice has a pressure equal only to a few millionths part of atmospheric pressure and that ten million cornts played fortissimo would produce only one horse-power of sound. On the other hand, Dr. Fletcher who is doing remarkable work in the analysis of sounds of various degrees of intensity estimated that there are only fifteen recognized steps between pianissimo and mezzo-forte singing, depending somewhat on the quality of sound produced. Taking into consideration, moreover, that only about one thousand steps in pitch variation are used in music, we can hardly understand the great wealth of expression that is the outcome of rhythmical, melodic and harmonical combinations in these elementary factors.

The majestic grandeur of Mozart's *Jupiter Symphony* is as impressive as the Motherhood; the sweetness of a Haydn sonata is as apparent as the odor of a woodland path in spring. The daintiness of a Bach minuet suggests filigree and ruffle and the nimbleness of long tapering fingers. That is why peasant people understand so many of the advances of higher education can enjoy good music. Through the tempo and rhythm of the measure as well as through the changes in tone color itself the most primitive people derive much pleasure. In some cases even extreme mental states such as hypnosis and ecstasy are produced through the aid of accompanying chants and "medicine" songs.

#### Disciplinary Value

BUT THEN comes another important phase of music: it has disciplinary value. This takes two forms which are naturally somewhat allied. Musical sequences naturally have a high *attentive* value. In other words, it is hard not to attend to music. In fact, the auditory field is all about us—we must hear whether

we wish to or not, whereas in the visual field we must needs fixate our eyes and focus our lenses before we get adequate information. The primary reason, in the playing of music there is a certain inner necessity, a rigorous internal requirement, that can not easily be escaped. Let me develop each one of these features separately.

One of the capacities of the normal human mind most highly prized is the concentration of attention. Success everywhere can probably be reduced to *persistent attention to worthwhile ideas*. Some people have the power of attention but nothing valuable to which to attend. As the venerable has it, they "put their minds" on nonsense. The ideas do not have to be your own; they may be borrowed ideas. But they are attended to and then acted upon as a matter of course, and thus they become assimilated. There are others who have a perfect whirl of ideas, many of them good, but not the ability to entertain them long enough to make anything out of them. They are "flighty" or full of suggestions that are "half-baked." Ideas come and go and lead to nothing further.

One of the peculiar traits of musical passages is that they compel attention. In the performance of music an enormous amount of mental effort is required. In the studies of primitive music made by Stumpf and von Hornbostel it was frequently found that there was an early incentive to music; few tribes exist that have no form of music. From this primitive music to our present forms is a long step and much progress has been made, but the fact remains that we still have many of these primitive tendencies within us. Education no longer means the development of the intellectual functions but the training of the whole man including his instinctive traits. That means furnishing a proper outlet for our primitive tendencies and through them developing the power of attention to the worthwhile matters of life. If there is any doubt in the reader's mind about the concentration of attention at a musical performance let him try to psychologize the attitude of a Galli-Curci during one of her concert appearances, or watch with the psychologist's eye the execution of a Beethoven symphony by the New York Philharmonic Orchestra.

#### Exact Performance

BESIDES, THERE is the discipline of exactness. It is the discipline we use to discuss the "formal discipline" derived from learning the exact requirements of a foreign or classical language or from the study of mathematics. The many moods and moods of the Greek verities say nothing of the irregular forms, the various cases of Latin nouns and adjectives were supposed to engender carping and exactness. The point is that there is really nothing more exacting than the requirements of good music played or sung correctly. The "children's exactness" is the phrasing in Clough-Houghton's *The Righteous Branch*, or the swiftly moving *trance* of a Hungarian rhapsody demand exactness. But all along the way.

In our laboratory studies of the vocal vibrato, the regularity of the fluctuation in pitch and intensity, even to the extent of a "parallel vibrato" of both pitch and intensity, is amazing. It is the best of our concert singers. This requires infatigable care and training at first, and then, like everything else, it becomes second nature. But all along the way the amateur musician seriously intent upon the correct interpretation of a symphony, to the highly trained musical expert transposing at sight an orchestral score of a

symphony to the exigencies of the piano keyboard, there is an unrelenting demand for the most stern discipline of the human mind.

And lastly a factor occurs to me that has not yet been fully developed in musical thought. From an anthropological point of view the progress in muscular expression of the mind has been in two main directions, the increasing fineness of vocal utterances in speech and song and the development of finger control. From the coordination of finger control, from the first we have gained a highly involved language and musical notation which in turn have had their reflex effect on accurate thinking, and from the second we have derived our complicated material machinery which makes possible the aeroplane and the radio of today. This mechanistic development has also, in turn, developed a more complicated civilization.

#### The Goal of Sensory Development

LET US TRACE the matter a step further. The cultivation of the human mind and the development of its processes has been very intimately connected with the growth of sensory and motor mechanisms. We are capable, for example, of memorizing music in terms of visual auditory or motor ideas largely because we are endowed with these sensory experiences. And memory, in the last analysis, is nothing but the use of these images for reference to past experiences. Even this memory itself depends on our sense organs and muscles. The same thing applies to other higher mental processes, such as creative imagination, sentiment and thought.

Now in the long run it appears from investigations made on primitive peoples of today that civilized persons are not any better equipped in such sensory capacities as pitch-discrimination than the less cultured people. But we have vastly increased our skilled motor performances in the direction of voice and hand. Our hands have been the chief means of producing mechanical devices which in turn have reflexly influenced our mental processes on the cultural level. Through the development of the voice and speech ideas and concepts have been refined for service in thought. These developments have also resulted in artistic productions of the most detailed sort.

Thus a high degree of vocal and manual training goes hand in hand with cultural refinement. It is so with the human race as a whole; it is so with the individual person. It is my theory, therefore, that the expert musician not only assists in gathering culture in the race but also endeavors in himself the ripe fruits of high endeavor. Through the reflex effect of

body on mind, to come back to one of our early points, he finds that the more carefully he is trained to produce his thoughts in musical performance the more esthetically refined will his thoughts, in turn, become. We have over-reached ourselves in our educational processes in training only the mental processes. We need more and more to realize that mind and body are intimately related and that we ought therefore to educate voice and hand as well. Perhaps few of us can play twelve to sixteen notes a second, as has been done in experimental investigations. Nor are we as skillful as some of the masters. But we can all be better than we are.

#### Damrosch on Digital Dexterity

WALTER DAMROSCH, the veteran conductor of the New York Symphony Orchestra, writes delightfully in "My Musical Life" of one of his intimate friends, the noted Saint-Saens, as an instance of the dexterity of the fingers in playing the piano. He narrates the following experience:

"This is the way it should be played, Saint-Saens said, as he sat down at the piano and proceeded to let his fingers, which still clid in gray fish gloves, run up the keys with incredible swiftness, like little gray mice. This extreme dexterity never left him. I had heard him but a month before at a musical given by Widor in his honor, in which Saint-Saens played the piano part in his own *Violoncelle et Trompe*. His fingers literally ran away with him, and every time there was a quick passage he accelerated the tempo to such an extent that the other players simply had to scramble after him as best they could."

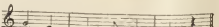
The whole burden of my song then is that there is a firm psychological foundation for the cultivation of music in the balanced education of the entire man. Not mind only, nor body only, are trained. When both mind and body collaborate in a united program such as many of the arts, and especially music, afford, then we are on the right road to solid culture.

#### SELF-TEST QUESTIONS ON MR. RUCKMICK'S ARTICLE

1. Why is there the necessity, in uncultivated minds, for "quick returns"?
2. In what sense is music "the repository of human experience"?
3. In what two ways is music of disciplinary value?
4. Which particular phases of music demand exactness?
5. How may digital dexterity quicken the mental processes?

#### What Children Love

By HAZEL HAWKINS-DAVIDSON



Yes, I like to play

The child need not try at first to write out melodies or figure out time values but just play in the same way in which the question is asked. Later he can be taught the home (tonic) and half way home (dominant) chords. Then he learns that the questions end on one of the half-way chord tones, that the answers always end on an end on the tonic and that questions like to fill two measures (as do likewise answers).

He may then be led still further into melody and form, but just this much gives him an idea of the value of great value in interpretation.

"Popular music, after all, is only familiar music."—THEODORE THOMAS.

## Turning Failure Into Fortune



An Interview With the Distinguished Pianist, Teacher and Composer

#### VERNON SPENCER

"ONLY the fact that the editor of *THE ETUDE* has persuaded me that some of the experiences I had at the outstart of my career would prove stimulating to the thousands of young men and young women who aspire to success in music has induced me to relate a few incidents which hitherto have never been told and which, however bitter they may have been at the time, represent conquests over obstacles, upon which I have always looked with pride.

"One of the first steps in the career of a student must be that of introspection. A student must make up his mind whether he is willing to give his 'all' in all for musical success. Frequently even talented persons should be deterred from taking up music, because of some physical disability that would prevent them from achieving success. Two cases of this nature come to my mind at the moment. One is of a young woman, who had a cleft palate, studying with a view to entering opera. The other is to me rather a humorous request that I received over the telephone some time ago, from a unknown lady, asking whether her daughter could play the piano, with a stiff right leg. On informing the lady that it is more usual to play the piano with the fingers than with the leg, she explained that an accident had made it impossible for the girl to sit at the piano and reach the pedals, as she

could not bend her knee. My suggestion that she study the violin met with, however, no approval. I refused to encourage the young woman in any way. Subsequently I learned that she was playing a scale, and there was an inherent law for music, but it was known in England, the American organ," was found in many homes.

#### Answering the "Urge"

"STUDENTS in this category are themselves, very largely to blame for any lack of success. Their desire to become musicians often overcomes all other considerations. However, if the student is thoroughly convinced that music, of all the arts and all the professions and all the human activities, is the one thing which will bring him the greatest life-joy, if he is resolved that he will not be discouraged by any form of privation or by amount of hard work, if he has brought his mind to see that results cannot come immediately, but may entail years of waiting, then, and only then, should he determine to take up music as a career, rather than as the most delightful avocation in the world.

"My first recollection of an interest in music is the influence of my father who often felicitously said that he could play any instrument and, occasionally, even the foot. When I was a child, I lived in the northwestern section of England, in a little town called Worthington, near Car-

lisle. The musical advantages in this district, at that time, apart from an annual Eisteddfod, were practically nil. Of course there was an inherent law for music, but there were very few means of expressing it. The so-called cottage organ, or, as it is known in England, the "American organ," was found in many homes.

#### "Dry" Methods of Former Days

"THERE were comparatively few pianos. On the whole, the musical soil was very thin and at the best almost sterile. My father was self-taught, and had his own ideas about musical instruction. I had none of the alluring methods of the present day, but I was very musical. There were no musical 'sweet-meats' prepared for me. His idea was that I was to use the keyboard as a kind of technical treadmill on which to perform scales and various exercises. I did for at least several years. Perhaps unconsciously I did lay a kind of technical foundation for which I ought to be very grateful; but at the same time I realize that my youth would have been much more delightful if I had had the musical materials and the inventive methods provided for the children of this day.

"My next teacher was the proprietor of a music store who added to his income by giving lessons in the store itself. His studio was virtually the window of the

"I had none of the alluring methods that are now used to coax children on to musical interest."

shop, and while he was giving a lesson there were almost always a jarring audience of the pupil's friends on the outside. It was, to say the least, somewhat disconcerting, while one was trying to play a scale, to have one's chum shout outside of the window, "My word, look at 'in—a regular girl's 'is!" Fortunately the proprietor of the music store had an advancement in life. One day the Barnum & Bailey circus was exhibiting near the town, he had an opportunity to go with the circus as a trombone player, and my lessons with him came to a sudden end.

"These were then followed for some time by lessons from an old organist who came from the neighboring town of Keswick, some twenty-five miles away. The elderly gentleman was often extremely tired when he came to the house for a lesson. This "professor's" method of teaching was, to say the least, peculiar. When he came he would assign me a Cerny exercise and tell me to play it five times, or some other extraordinary figure. He would then make himself comfortable upon the sofa, put his hands over his head and go off to sleep. Often he was very much surprised with the great rapidity with which I was able to get through the fifty repetitions. Sometimes a more careful auditing was made by the performer. This was better than having no lessons at all, and I never

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betrayed the "professor's" five o'clock snoozes to my parents, because I was really getting assignments of excellent material, though very little instruction as to how the material should be played.

#### Trying Piano Tuning

"ABOUT this time my father received an appointment as sub-editor of a paper published in Sunderland, on the east coast of England, which had the advantage of taking me to a very much larger community where it was possible for me to hear music and receive a different instruction. With this new position, which pointed to a more ambitious future for my father, our family means were reduced, and for the time being my father, with typical British thoroughness, conceived the idea that it would be a good thing for me, if I was to become a pianist, to know how to tune a piano. Therefore I was internally apprehensive, to the extent that my father found his chief inspiration in the bottle. Whenever he needed a little change he would go to the nearest public house and collect it by tuning the piano, which tagged around after him and naturally learned but little. This lasted a few weeks. Father's idea was that, if a violinist was obliged to tune his violin, a pianist should certainly be able to tune his piano. Alas, I never rose to the heights of a journeyman tuner!

"My next lessons were with a Dutch cellist, who was a very excellent musician and orchestra player, but who knew nothing about the piano. I remember the first assignment was (of all things) Beethoven's *Concerto in E-flat Major*. I was so nervous that I prepared even to dream of attempting such an ambitious work, and the only tangible results of these lessons from this man, who shortly disappeared from town, is the score of the concerto which I still possess. At the top of the score, written in script are the words, "Bravo, Beethoven, Bravo!" written by my teacher, at this time, in enthusiasm for the composer, but hardly for the performer.

"In the meantime my general education had proceeded apace as in the case of all English boys. At the age of fourteen I had had my introduction to German, French, Gaelic and Icelandic, and had aspirations to become fluent in these languages, as well as in music. My mind was very active and I wanted to know everything and turned in every direction for information, wherever I could find it. I studied harmony and composition almost entirely by myself, and before I was sixteen had published a large number of hymns, Sunday School anthems and a cantata.

"All the time our frail father exchequer still obliged me to struggle at almost every step. My father was a genius as a writer. He was so absorbed in the artistic and professional side of his career that the idea of making money was alien to him. In some way I managed to get together enough money to study with various teachers for short periods, only to discover that some of them knew even less about the art than I had acquired in the time I had devoted to self study. This was discouraging, and I realized that the time had come in my life when, if I expected to do anything of any consequence, I would have to break from home ties and travel along new roads.

#### An Inspiring Book

"JUST AT this time I happened to read that extraordinary book by Amy Fay, "Music Study in Germany." I also knew, as so many of the *ETUDE* readers will know, was a pupil of Felix Liszt, Tsuig, Kulkas and Depe. However well she may have played, she had an extraordinary gift with her pen, and she wrote such graphic descriptions of her glorious student

days in Germany that I was fired with the ambition to go to Germany. At first it seemed almost like an ambition to go to Mars, it was so far away. There was only one way in which it could be accomplished, and that was to tell the family piano. After a conference with my father and mother they consented to this, much to my delight. I had made, however, one serious mistake. Amy Fay had written her book several decades before the time when I read it. I had not realized that the entire economic situation throughout the world naturally had brought about an inevitable increase in the cost of living. The costs that Amy Fay had stated in her book were those of another day.

#### In Germany

"WE GOT fifty pounds sterling (two hundred and fifty dollars) for the piano, seemingly a huge amount. With the capital in my pocket I set out to Germany to spend a year. My destination was not far from the coast. I landed out from home with a little tin trunk, a large assortment of music and a small assortment of clothes, plus a fruit-cake that my mother had prepared for my forthcoming birthday. The captain of a little coal steamer, known as the Sauber, took me to Hamburg, and the fare was \$25.00. I got to Hamburg I traveled to Leipzig, fourth-class, and stayed in a hotel all the way. A fourth class car at that time in Germany resembled the baggage car in America of today. There were no seats, but a variety of piles of cushions, mats, organs, farm-produce and confections, being taken from town to town. The journey took seventeen hours.

"I arrived at Leipzig at midnight, placed my trunk in a little hotel near the station, and went out to see the town. Unfortunately I had made no note of the name of the hotel, or its location, and I soon became utterly lost. I made the acquaintance of an obliging young fellow and told him that my hotel was near the railroad station. Then I discovered there were three railroad stations. We visited them, but with no success. The only possible way to find my trunk was to go to the police station and wait until morning when the registration slips came in from little hotels. In this way I found my baggage. This my first night in Germany was spent in a police station—a fact which I carefully concealed from my family. "The next day I got a little room, five flights up, for less than five dollars a month, including breakfast. You see, I had only two hundred and fifty dollars to last me for the whole year, including lessons and all other expenses. The next day I went to the conservatory and registered for every accessible subject, taking each week two lessons on the piano, two lessons in harmony, two lessons on the organ, one in composition, and various collateral subjects.

#### Fifteen Cents per Day

"THE RAILROAD FARE and the conservatory fees had already made inroads upon my little capital, and it was necessary for me to rearrange my budget. This enabled me to pay the magnificent sum of fifteen cents a day for my meals. It seems incredible, but this was the schedule upon which I survived almost without exception for a whole year.

"The teachers at the conservatory not only appreciated the ability which I had at the time, as well as talent, but they were also enthusiastic about my ambitions and my insatiable desire to work. Here the teacher of composition was the great Ludwig. He was a very kind, considerate man, with an optimistic outlook upon life. He appreciated industry, but was hardly prepared for the

industry I was only too anxious to give him. I was only too anxious to give him. In three lessons I did sixty-five exercises in harmony and surpassed him very much. "At this time I was also studying organ. It was very necessary for me to get time for organ practice, and with the difficult work that I was doing it was very difficult for me to keep up with the allotment for me to keep up with the allotment which Homyer had given me. The only way in which I could do this was to watch for every opportunity to get hold of the university organ. I found that very frequently the person who had the first period of the day, or eight o'clock in the morning, would be absent and if I got at the keyboard at seven o'clock I would be able to get in two hours at the organ. There was an organist named Nuss, the son of a famous Jewish organist, who evidently had the same idea. One bitter cold morning I went to the university at seven o'clock. At eight o'clock Nuss came in and with an exclamation said to me, "Have you been sitting here all night?"

#### A Teaching Career Opens

"AT LEIPZIG I also studied composition with Rencke and piano with Ruthard. The end of the year came, and my father was very anxious to have me come home, largely for financial reasons, but I determined to keep on and refused to go back. Finally my money got down to the pitiful sum of fifty cents. With this I advertised for pupils in English. The landlady extended credit for a month. By a fortunate turn I was able to secure a class in the Berlitz Method, and taught eleven hours a week at thirty-five cents an hour. The music scale in many trades in America now, is from forty to forty-six hours a week. I virtually doubled the union working time, but this financial aid enabled me to remain another year.

"Fortunately for me, Robert Teichmüller was then in the ascendancy at Leipzig. He was a very capable teacher, and the acquaintance of one of the greatest pedagogues of that ever lived, and was a very close friend of mine. I became assistant to Teichmüller after two years and this vir-

tually ended my struggles, because my financial problems were practically solved. I taught twenty-six pupils at six marks a lesson, and made therefore about forty dollars a week. In those days this sum was a handsome income in Germany. I remained in Leipzig eight years.

#### Five O'Clock Lessons

"JADASSOHN continued to give me lessons in harmony in his home. He told me to come at five o'clock on Sunday for my lesson. I arrived at five o'clock and found the servant in great consternation, saying that I had disappointed the master. My mistake was that Jadassohn meant five o'clock in the morning, and not five o'clock in the afternoon. Thereafter I always arrived at five o'clock in the morning.

"I was very ambitious and did quite a little writing for the *Neue Zeitschrift für Musik*, the same paper founded by Robert Schumann. While there I had many distinguished pupils, including the celebrated conductor Albert Coates. In 1903 I left Leipzig to go to Chicago, where I taught and was engaged as a critic on two newspapers. Then I went to the Nebraska Wesleyan University of Music in Lincoln, Nebraska, and stayed there for five years. "The enormous musical talent that is found in the western part of the United States has made a profound impression upon me. Here were the children of the great composers, with original ideas, high energy and high ideals. I left Nebraska for Berlin, Germany, where I remained for four years, returning to Los Angeles, which is my home at the present time."

#### SELF TEST QUESTIONS ON MR. MENCKEN'S ARTICLE

1. When should the *urg* become a musician be followed?
2. Compare the teaching methods of the days of the early part of this article with those of today.
3. What makes Amy Fay's "Music Study in Germany" such an interesting book?

#### A Rhythmic Problem

By CHARLES KNETZGER

THE LITTLE *Reverie* of Richard Strauss, Op. 9, No. 4, called *Träumerei*, is one of the most popular of his short compositions. It is much more complicated than Schumann's *Träumerei* and presents number of problems, both from the point of rhythm and of interpretation.

The group of 24 notes occurring in the right hand in the opening measure, and frequently repeated during the course of the piece, often incorrectly rendered by pupils who play the notes as if they formed a broken or arpeggio-like chord. These little notes may well be played somewhat hurriedly, with a slight pause not sound merely like grace notes or a chord with an arpeggio sign before it:



The rhythm of the four thirty-second note groups should be brought out distinctly like four even taps.

In the succeeding measures arpeggio-like chords occur and should be played according to notation:

"Interpretation is based upon knowledge which every earnest pupil may acquire by sincere study, and it is that alone which distinguishes his music from the rest."—FETTER.

When your teacher in school asks the class to march forward, in which direction do you go, Jimmy?

"Why, ahead!"

Now, in piano playing, too, you always go ahead. So bring your fingers up and your toes down. You must be the captain of your ten soldiers. Whenever they lag behind, say, *forward, march!* and then set how quickly they obey!

#### THE ETUDE

#### THE ETUDE

# An Appreciation of Schubert

An Editorial  
By H. L. MENCKEN

REPRODUCED, BY PERMISSION, FROM  
The American Mercury

Henry Louis Mencken, author and editor, was born in Baltimore, Maryland, September 12, 1880. Beginning as a reporter in 1899, his rise was rapid till, in 1903, he became city editor of the "Baltimore Morning Herald"; in 1905, editor of the "Evening Herald"; in 1906, on the staff of the "Baltimore Sun"; in 1919, on the "Evening Sun." He was literary critic of "The Smart Set" from 1908

to 1923; has been contributing editor to "The Nation" since 1921; and editor of "The American Mercury" since 1923. He is the author of many books and has done many translations. Among his books are: "Ventures in Verse," "George Bernard Shaw, His Plays," "A Little Book in C Major," and a series of treatises on "The American Language."

FRANZ SCHUBERT, at least in Anglo-Saxondom, has evaded the identity of too much popularity. Even his lovely "Serenade," perhaps the most moving love-song ever written, has escaped being made at weddings in the manner of Mendelssohn's march from "A Midsummer Night's Dream" and Wagner's from "Lohengrin." It is familiar, but not dreadfully. I have listened to it within the past week with new delight in its noble and poignant melody, its rhythmic and harmonic integrity, its indescribable Schubertian flavor. Nor is there anything stale about nine-tenths of his piano music, or the songs. The former is played very little—far, far too little. The latter are played in all the music studios of the world, but the populace remains unaware of them, and so they manage to hold their dignity and charm. Perhaps "The Erl King" and "Who is Sylvia" have got into the air by now, but surely not many of the remaining six hundred.

Schubert, indeed, was far too fine an artist to write for the mob. When he tried to do it in the theater he failed miserably, and more than once he even failed in the concert-hall. There is the case, for example, of "Heidenröslein" to Goethe's words. Goethe wrote them in 1773 and J. F. Reichardt set them in 1793. In 1815, a year after Reichardt's death, Schubert made a new setting. Was it better—that is, considering the homely words? No; it was harder to sing, but not better. Two years later the text was reset again by Heinrich Werner, a composer so obscure that even Grove's Dictionary is silent about him, but a man, obviously, with all the gift for simple, transparent melody of a Friedrich Silcher. When "Heidenröslein" is sung today it is to Werner's melody, not Schubert's.

#### Hundreds of Works Unknown

GREAT STRETCHES of Schubert's music, indeed, remain almost unknown, even to musicians. Perhaps a hundred of his songs are heard regularly in the concert-hall; a rest get upon programs only rarely. Of his chamber music little is heard at all, not even the two superb piano trios and the quintette with the two cellos. Of his symphonies the orchestra plays the Unfinished incessantly—but never too often!—and the huge C major now and then, but the Tragic only once in a blue moon. Yet the Tragic remains one of Schubert's masterpieces, and in its slow movement, at least, it rises to the full height of the Unfinished. There are not six slow movements in the whole range of music. It has an eloquence that has never been surpassed, not even by Beethoven, but there is no rhetoric in it, no heroics, no exhibitionism. It begins quietly and simply and it passes out in a whisper, but its beauty remains overwhelming. I defy anyone with ears to listen to it without being moved pro-



HENRY L. MENCKEN

actually proposed to seek the studio of Sechter, did it in a sportive spirit. Going to school to a pedant would have appeared charmingly to his sardonic humor. What Sechter had to teach him was precisely what Arnold Bennett might have taught Joseph Conrad, no less and no more.

#### Schubert the Contrapuntist

IT IS ASTONISHING how voluptuously criticism cherishes imbecilities. This notion that Schubert lacked skill in counterpoint seems destined to go on afflicting his fame forever, despite the plain evidence to the contrary in his most familiar works. How can anyone believe that the music biographers, mainly asses, they delight in discovering deficiencies in artists. My guess is that Schubert, if he

failed to contrive. When, in some moment of great illumination, he came within reach of his heart's desire, his happiness is of a kind never experienced by ordinary men, nor even suspected, but that happens only seldom. More often after he has failed and in his falling down there is agony almost beyond endurance.

We know little directly about what Schubert thought of his compositions. He was, for a musician, strangely reserved. But indirectly there is the legend that, in his last days, he thought of taking lessons in counterpoint from Simon Sechter. The story has always appealed popularly to the music biographers, mainly asses, they delight in discovering deficiencies in artists. My guess is that Schubert, if he

No doubt the superstition that Schubert had no skill at polyphony gets some support from the plain fact that he seldom wrote a formal fugue. There is one at the end of his cantata, "Miriam's Singsang," and in his last year he wrote another for piano duet. But the strict form was out of accord with the natural bent of his invention: he did not think of terse, enigmatic subjects, as Bach did and Beethoven followed. He thought of complete melodies, the most ravishing ever heard in this world. It would be hard to imagine him making anything of the four austere notes which Beethoven turned into the first movement of the C minor symphony. He would have gone on to develop them melodically before ever he set himself to manipulating them contrapuntally. But that was not a sign of his inferiority to Beethoven; it was, in its way, a sign of his superiority. He was infinitely below old Ludwig as a technician; he lacked the sheer brain-power that went into such masterpieces as the first movement of the *Allegretto* of the Seventh. Such dizzy feats of pure craftsmanship were beyond him. But where he fell short as an artisan he made up for it by his musical ideas in his thirty-nine years than even Mozart or Haydn, and he proclaimed them with an instinctive skill that was certainly not inferior to any mere virtuosity, however dazzling and however profound.

#### Instinctive Completeness

THIS INSTINCTIVE skill is visible quite as clearly in his counterpoint as it is in his harmony. Throwing off the pedantic fetters that bound even Bach, he







## SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

THE GENERAL school program of today has been criticized for its over-emphasis of the purely intellectual and the purely physical training of youth and for its serious neglect of a third fully as important an aspect of the individual, namely, his emotional nature. In as far as sufficient attention is paid to the proper development and fusing of these three elements, the child fails to obtain a well-balanced, thorough education.

The rapidly developing art and science of systematic personality development and reconstruction points with apprehension to this grave omission in the bringing up of youth, which jeopardizes the homogeneous, socialized development of many children and leaves room for their enmeshing themselves in pernicious anti-social and a-social habits, traits, preferences and practices. Institutions sheltering, treating and disciplining the socially-wrecked house an appalling number of public school and college graduates, whose earlier or later downfall was caused not so much by physical, intellectual and vocational deficiencies as by their emotional immaturity, weakness and perversion, emotional lopsidedness and over expression.

**Conditions in College and High School**  
The colleges and universities have found a rather surprising number of students whose emotional tendencies, of lofty as well as reprehensible nature, exert a destructive tyranny over their physical and intellectual powers. This functional lack of balance, if not recognized and remedied at an early date, is liable to cause grave disturbances, breakdowns and catastrophes sooner or later.

As to the high schools, boys and girls in the adolescent period of emotional conflict and struggle often go through dangerous valleys of despondency and soar to equally perilous heights of elation. They are sometimes found at the brink of breakdowns or they actually collapse, without any serious indication of such change for the worse having found expression in their school reports. Many of these unfortunate failures have been brilliant students. Indeed, they have made high marks. But these evaluations of the purely intellectual status and achievements of the individual have failed to consider the condition of the entire personality and to bring to light grave emotional disturbances which suddenly obliterate what has been acquired educationally.

## The Deviating Child

THERE IS found in every grade school a number of deviating children who, on account of their peculiarities, do not keep up with the step nor follow in the direction of their classes and who become obstacles to the normal progress of these classes. These children were segregated in special classes for two reasons: (1) to permit the regular classes to proceed unperturbed, and (2) to give special efforts to make the most of the deviator's possibilities and preserve and prepare him, if possible, for a useful place in organized society.

When dropped from such division the deviating child tends to become an inhabitant and victim of the no-man's-land of no school, no vacation, no job, no

## Music for Sub-Normal Children of the Public Schools

By WILLEM VAN DE WALL

future. Often he is finally stranded as a misfit or an undesirable in one or another of the public institutions, a burden upon society.

These children have in common with the collegiate and high-school breakdowns identical emotional and other functional deficiencies which cause all of them earlier or later to fail.

The general problem before us is, "What can the school system do to preserve or minimize such breakdowns?" Also "What can it contribute to the improvement of the vital efficiency of those tending toward incompetency?" Our special problem is, "What may be expected from music in this particular treatment of the ungraded, retarded and deficient children?"

## The Psychiatric Approach

THE RETARDATION and the obstructing conduct of these children is symptomatic of physical, emotional, intellectual and social conflicts, deficiencies, weaknesses and pathological conditions of which the children are the victims. For any purpose of method of improvement of pedagogy can be attempted, the physical, emotional, intellectual and social status of the child has to be ascertained in order to have the causes of his physical deficiency established and the particular line of treatment and education prescribed.

For this reason a diagnostic class is the first consideration in the study by the psychiatric staff, consisting of the psychiatrist, the psychologist, the social worker or visiting teacher and the teacher. It is suggested that this diagnostic class until it can be ascertained in which one of the following groups he should properly be placed: the physically handicapped, the mentally deficient, the psychopathic.

After assignment to the special group to which he belongs, he is treated and educated in accordance with the principles and methods, both medical and pedagogical, which this group demands.

Until such classification is made the ungraded classes will remain bogged educational and disciplinary propositions for school administrators, teachers and, last but not least, the children themselves.

The curriculum of these classes should be flexible and based upon the limitations and possibilities of each group as well as the capabilities and needs of each individual in particular. The ultimate social and industrial usefulness of each pupil ought to be kept in mind constantly. The chief aim of the ungraded classes should be the child's straightening out medically, first of all; his ultimate return to regular classes, his training in vocational or industrial lines, and as a part of the physio-psycho-therapeutic work the development of pleasant moods and dispositions, and feelings of security, success and satisfaction. This last point is of great

importance, because many of the retarded, problematic or handicapped children are liable to suffer from a sense of inferiority caused by their early academic social setbacks, a tendency which operates as a strong factor in much of their problematic conduct.

## Stimulation Through Music

THE GREAT significance of music for the ungraded classes is that, if applied sagaciously, it offers opportunities to all the types of handicapped children to partake in a socializing activity which they naturally crave and which permits them to express (instead of repress) some of their youthful longings for spontaneous and, at times, exuberant release of emotional energy. It also allows them emotional release of this kind, and, again, satisfies to some extent their desire for success.

The ungraded children facing at the outset of the struggle for existence continuous conflict and defeat, are in dire need of moral support. It is the music teacher's privilege and duty to give that to them by giving them what music in itself promises—an attractive and emotionally full and constructive music hour.

What further has music to offer? Our ungraded children, it may be said, have been less favored by Providence with vital energies than the more fortunate brothers and sisters who left them behind. The retarded children tend to be sooner exhausted organically and functionally. To function even as well as some of them do they have with less inherent strength to overcome their own organic, functional and social impediments. To overcome themselves, their physical lagging, emotional spans of indifference, as well as their mental inertia and inertia socially often unfavorable environment, they need continuous physical, emotional, intellectual and social stimulation and support which the music session can supply in considerable measure.

## Dormant Powers Aroused

MUSIC HAS been found to increase general physiological activity and thus to increase the child's impulse to become active. Music, the chosen language of many of the instinctive urges, has been noted to increase the mental functioning in general, cause a direct feeling of satisfaction, increase imagination, suggest moods personally and communally beneficial. Its practice draws on forms of communication as well as the power of the most handicapped child to express himself. It has a fascinating message for them all, not only music *per se*, but of ideas and ideals of the most varying esthetic content.

The handicapped child has another dire need, that is, the need of the company of healthy inspiring personalities which at-

tract him as does a magnet and share with him a great love for an idealistic activity. Such a personality will be his ideal. He will breathe and feel and think and act and improve, drawing from his energy, leaning on her mentally, following her example. Music is the bridge between the strong, the weak, the normal, the abnormal, the retarded and the progressive, the isolated and the social, between the emotional impulse and the esthetic desire. The competent music-loving, child-favoring music teacher, liable to suffer from a sense of inferiority caused by their early academic social setbacks, a tendency which operates as a strong factor in much of their problematic conduct.

## The Program of Musical Activities

AN APPROXIMATE music program arranged to achieve these ends is suggested along the following lines:

Length of session, from twenty to thirty minutes.

Frequency of session, daily at least once.

The musical grouping of children according to their natural endowment and therapeutic compensatory trend.

For those who can not sing, the beautiful singing of as many inspiring, lovely songs as possible.

Sight-reading and sight-singing only for those who can carry it and will have a use for it.

Music appreciation which will not stifle but develop individual and original musical imagination and convictions and which will have a practical bearing on the children's own music work.

Rhythmic floor work as much as possible for all who can possibly partake, despite physical handicaps, beginning with the simple kindergarten rhythmic and rhythmic-cum-esthetic and natural and social dancing.

To hasten organically and functionally to function even as well as some of them do they have with less inherent strength to overcome their own organic, functional and social impediments. To overcome themselves, their physical lagging, emotional spans of indifference, as well as their mental inertia and inertia socially often unfavorable environment, they need continuous physical, emotional, intellectual and social stimulation and support which the music session can supply in considerable measure.

## Musical Dramatic Activities

THE PROGRAM should encourage the making of individual forms of musical expression, which, although in nature, in class, may be proper and dear to an individual child—such as playing the occasional, truth-harmonica, ukulele, mandolin or even the Jew's-harp. At least the

## Related Activities

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(Continued on page 53)

## The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLSLEY COLLEGE

## MEMORY PROCESSES

Please advise me about memory. I do not visualize any music, but after I have learned the notes, I place automatically without the notes. I can memorize very quickly, but not matter how I master but I have a good deal of trouble to get it. I will not be satisfied until I can memorize Bach's "Swiss" waltz—A. M. J.

We may distinguish four types of memory work, namely, the visual, the muscular, the structural and the interpretative. Let us examine these types in order.

Visual memory is generally understood the power of recalling the exact notation of a given piece on the printed page. Here a factor notation is introduced which is only a working symbol of the notes and not the music itself. Hence, although many players rely largely upon it, it should be regarded, in my opinion, merely as a temporary aid to memory, to be discarded when memorization has become complete and automatic.

Another species of visual memory, however, is concerned with the sight of the motions made by fingers or arm. This species is closely allied to the second type, muscular memory.

Muscular memory is the retaining in the mind of the muscular movements employed in playing the directions taken by each finger and the distance it should go for each new key, the arm adjustments necessary and all such muscle play. This species is, therefore, solely occupied with technical details.

A knowledge of the structure of the chords, of the phrases and finally of the piece as a whole is an immense advantage in memorizing. Just as, in visiting a city with which you are unfamiliar, you will feel more confidence in your whereabouts if you have studied a map of its streets in advance, so a clear idea of how the details of a piece are articulated unifies these details in your mind. This type of memory work, however, is of course, a working knowledge of musical theory and thorough *Standard Graded Course*, by W. S. B. Matthews, in ten books.

(3) There are advantages in either method. If you teach in your own studio, you have all your material ready to hand, and can also save time by scheduling one pupil directly after another. On the other hand going to the pupils' houses gives you outdoor exercise and also shows you under what conditions each pupil practices. Why not try both ways, teaching some pupils at your own studio and some outside?

When teaching at your home you can solve the problem of lost lessons by charging for them, unless you have been duly notified well in advance, say, the day before. A firm system of lessons on this matter will save you constant trouble and irritation. As to your youthful appearance, this ought not to be a serious drawback if you can once get a start and if your parents grow to have confidence in your

self-confidence.

Let me add that, to gain such a mastery, time and patience should be unlimited

especially in dealing with the complexities of the polyphonic school to which Bach belongs. Concentrate on single measures or phrases until you are able to trace each one out by making the proper motions. Gradually put measures and phrases together in the same careful manner, until your grasp over the entire situation is complete. And do not imagine that the work ends here: for a piece must be studied and re-studied often many times before that surety is attained which should invariably precede perfect performance.

## A PROSPECTIVE TEACHER

I would like to start teaching. I have read many books, especially *The Etude*, and many books of the kind I took lessons for and a half years and have studied many chords and modern piano compositions.

What would be the most suitable books on which to start teaching?

I feel that to teach in my home would cause people to have more respect for me than if I were to teach in a school. I traveled about from house to house and taught in the evenings. I could obtain many more pupils if I were to teach in my home. I have taught in the evenings for many years. I like the slightest occasion to escape when they come to me. I have taken for sixteen, is this a disadvantage, as some have

(1) I see no objection to your starting to teach, provided that you continue to build up your own technique and general musical knowledge. You should study musical theory—especially harmony and form—also books on the subject of piano teaching. For these purposes I suggest *Practical Music*, by Louis Köhler, for beginners. *Stuart MacPherson's Form in Music* and my own *Piano Teaching—its Principles and Problems*.

(2) *Music Play for Every Day*, recently published by the Presser Company, is an ideal book for young beginners. *John Williams' First Year of the Piano* is also valuable. Then there is the comprehensive and thorough *Standard Graded Course*, by W. S. B. Matthews, in ten books.

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self-confidence.

Let me add that, to gain such a mastery, time and patience should be unlimited

instructions. Don't worry! Time will soon enough remedy the defect of extreme youth!

## SLOW OR RAPID ADVANCEMENT?

Which do you consider best for pupils, to advance them rather slowly or to push them rapidly and to advance to the fifth grade. She lives on a farm and had to take a great deal. During the busy season she has had to take several lessons. She likes music but has no time to practice. What can I do? I think to have a pupil of that sort comes to you from another teacher—R. H.

Unless the pupil whom you mention is a heaven-sent genius, like Mozart or Raphael, she has been rushed altogether unwisely, since it is incredible that she should properly cover five grades in two years, especially when so handicapped. A pupil should be carried along as quickly as she can to master not simply the notes, but also all details of technique, fingering and expression, but *no more quickly*.

A pupil who has been pushed too rapidly is a difficult problem. He has the natural gifts, but he has been "put back to the beginning"—or, in other words, being drilled on fundamentals which have been grossly neglected and which must be understood if the sign of progress is to be permanent. Take care not to discourage such a one by giving extremely easy material; but, while assigning music that is fairly hard for him to read, keep her at it on technical exercises that will build up the needed foundation.

You are wise in judging that thoroughness is vastly preferable to mere rapidity of advancement. Remember Davy Crockett's celebrated motto, "Be sure you're right and then go ahead," and so keep your pupils on their hands until you are confident that they are prepared for loftier flights.

## NOTATION PROBLEMS

(1) How is the following played?

Ex. 1

Is the first note struck twice?

Ex. 2

Major Minor Diminished?

how do you obtain the correct sum third on the tonic of C—B—A—G.

(1) The first note is struck but once and is held through the second.

(2) Theoretically, the upper note of a diminished third from Cb is B treble flat.

Ex. 3

(Continued on page 63)

THIS DEPARTMENT IS DESIGNED TO HELP THE TEACHER UPON QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OF WHICH PROBABLY BELONG TO THE "QUESTIONS AND ANSWERS" DEPARTMENT. FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

a notation not in practical use. When this interval occurs, it is generally written so:

Ex. 4

in its harmonic form.

## USES OF THE SOFT PEDAL

Should you use the soft pedal along with the loud pedal when playing loud chords? I have never been told to use the soft pedal with any piece—M. E. H.

The two pedals may be used at the same time with perfect propriety, since their mechanisms are entirely different; but you certainly would not press down the soft pedal when playing loud chords, since one of its functions is to soften the tone.

Reserve the soft pedal for pianissimo passages where a delicate, mystic tone is desired or for echoing passages where it will help to give the needed contrast. Observe that it is seldom used for single chords, since its chief office is to give a new quality of tone to an entire passage. Generally speaking I should not employ the soft pedal in playing the earlier music, say written before 1800; and in modern music I should use it only when prescribed by the sign of the *crescendo* or when a contrasting pianissimo passage plainly demands it. *Una corda* which is a sign to press the soft pedal down is regularly followed by the sign *ff*, which is a sign to release it.

## THE REED ORGAN

A young teacher (O. F.) asks about reed organ material for a pupil to whom he has already given instruction in the organ. He is anxious to find pieces that are adapted to the instrument and that are at the same time of good quality. He says:

I should like to give him the earlier music, such as Schumann's *Kinderszenen*, if they will be suitable. I am anxious to find something that is both "easy" and "good."

A good course for reed organ pupils is the *Practical Method*, Op. 249, by Louis Köhler, of which the three books (which can be purchased either together or separately) cover the ground from the very beginning to the end of the reed organ. Occasionally some of the studies or pieces should be omitted as not effective on the organ.

Organ pieces should, as a rule, emphasize melody and harmony rather than rhythmic accent; and those of a sustained character are especially desirable. As to compass, remember that the early classics were written for Pressed Organ, and that most elementary music occupies the middle register. Many of the Schumann pieces which you mention, for instance, are well adapted to the reed organ. Examples of simple music may be found in the works of Bach, Handel, Haydn, Mozart and Beethoven, many of which

(Continued on page 63)

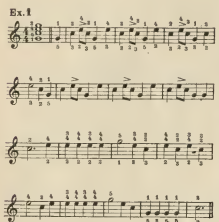


## The Bugle Calls for Technique

By ARTHUR A. SCHWARZ

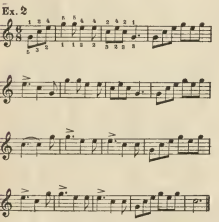
No "ruse" is more vital to the boy and girl of to-day than the Bugle Calls. Then, why not the Bugle Calls for technique? The teacher can give the Bugle Calls in the different keys, a simple matter, since the tunes are based upon some form of the triad. Here the pupil may be shown how to transpose by the simple means of holding the chord and slipping one finger at a time up a half tone.

Here is what can be done with the *Reveille*:



The left hand is first played an octave lower, the teacher saying, "That sounds the way one feels when he has to get up at that hour." The first chord is depressed without sounding the notes, and, during the exercise, all notes are held after they have been sounded. Different rhythms, such as are suggested in Philip's *Complete School of Technique* may be tried, and the pupil should finally play the notes of the Call in the form of an arpeggio.

*Taps* is another fine Bugle Call that affords technical training, and the marching melody that is played in the Scout's parades is excellent. Here you have it, and a good rollicking tune it is.



This tune is not easy to play, holding down each note, but, like other Bugle Calls, it will be learned with pleasure.

When I was in the army I taught these tunes to some soldiers who could not read a note, giving them to each one in a different key. I even checked a real fight between two huskies who accused each other of playing "that thing wrong. I tell ya," by explaining that both were playing the tunes right, but that I had taught it to each in a different key. So we all pulled a "flag," and no casualties took place. Although I did not win the Noble Peace Prize for averting a private war, I did learn that the Bugle Calls could be used for technique.

## Better Use of Pedal

By ESTHER HAAS

So many, especially young players, spoil the sound of what would otherwise be beautiful music by the wrong use of the pedal.

On some pianos there are only two pedals, the soft and damper. The damper pedal is not really a loud pedal, although in sustaining a chord it produces a louder sound than if no pedal is used.

Some pianos have three pedals, the two just mentioned and a practice pedal.

The damper pedal should be pressed down when the first tone is struck but released before the next is sounded, unless the second tone is the same or in harmony with the first. Then the pedal is sustained through these notes and released just before the harmony changes.

Holding the pedal with tones of different harmonies produces a discord by running several tones together.

A good way for young musicians to understand the use of the pedal is to take a piece where the bass has a tone followed by chords. For example:



Press the pedal on octave B-flat in bass and sustain the tone through the two chords, releasing the pedal before striking the next chord. Pedal marks are used in some pieces to designate where the pedal should be pressed down and released.

Soft pedals are used for expression effects and for accompanying a singer.



A MASTER ORCHESTRA

The amusing and interesting picture was made for M. Epstein of the Beethoven Conservatory of Music, in St. Louis. The following masters are playing in the imaginary ensemble: Raff, von Bulow, Schumann, Gounod, Rubinstein, Moszkowski, Wagner, Brahms, Saint-Saens, Scharwenka, Godard, Verdi and Goldmark. Can you pick them out?

## Three Effective Exercises

By W. A. HANSEN

INFINITELY more benefit can be derived from practicing a few comparatively simple exercises in the proper manner than by rapidly and carelessly wading through volumes of studies. The following exercises will strengthen the fingers and make them supple and independent. It is also good as an exercise in extension and for flexibility of the hand. If practiced carefully it will produce excellent results.



Practice each hand separately at first and all keys, both major and minor. Play slowly and loudly and do not forget to touch key bottom. In the course of time you may gradually increase the speed and vary the quality and the volume of the tone. After a few weeks try to practice rapidly, both legato and staccato. Then

play with both hands together, first in parallel motion, then in contrary motion, as follows:

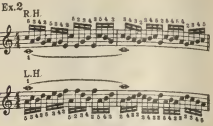


If you have been looking for an exercise to make your thumbs more nimble and dextrous, use the following fingering for a number of weeks:  
R. H. 123132123132 1321313132  
L. H. 1231313132 1231313132  
143141314123 1341414123

## THE ETUDE

Then note improvement in your scale and arpeggio playing.

The second exercise is not easy, but it is remarkably effective:



Practice slowly and heavily at first, each hand separately. And do not forget that it is impossible to obtain the best results unless you play the exercise in all the keys. Note how the weak fingers gain strength and suppleness. This is excellent preparatory material for the playing of double thirds, one of the bugbears of thousands of pupils. At the same time it is a valuable exercise in extension and for cultivating the side motion of the fingers. Practice legato and staccato. Avoid excessive fatigue. This exercise will also serve as excellent preliminary work before grappling with Chopin's "Butterfly" Etude.

The third figure is an exercise for developing flexibility of the fingers and hands:



Play both legato and staccato in all the keys and do not forget to vary frequently the quality and the volume of the tone.

Above all bear in mind at all times that even technical exercises can and must be played beautifully.

## Go Mothers of Music-Pupils

By FLORENCE ELLIS SHELLEY

If the practice hour is made to seem of real value in the eyes of the child—if, for instance, each quarter of an hour of earnest practice means a penny in his pocket—he will be led to gain a real enthusiasm for learning his lesson. There is even an incentive to practice fifteen minutes extra if thereby he can proudly produce a whole nickel for his day's work.

Another "bargain" that has worked amazingly well with a certain small daughter is being allowed to sit up fifteen minutes after her bed-time for every quarter hour she practices of her own accord beyond the required hour-a-day.

Again the mother may carry enthusiasm to the pupil by sitting down in the room and asking to hear "what daughter has for her next lesson," be it scales or what not. She is not to criticize, however, but merely to say, at the right time, "That's fine! I just hope you surprise Prof. Music-teacher next week. Enthusiasm is always contagious, especially in youth."

Little pleasant ruses of this sort may easily be multiplied to suit individual cases. And they are oh, so much wiser than nagging and punishment—or a neglected lesson. Too many mothers learn to "play the grouch," while Johnnie or Susie is learning to play the violin or piano.

We are living in a contrapuntal age. Perpendicular harmony, single interest us—even perpendicular dissonance has lost its fascination.—MARION BAUER.

## THE ETUDE

A lovely inspiration, almost orchestral in character. Grade 4.

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## ROMANCE

"LOVE AND SORROW"

P. TSCHAIKOWSKY, Op. 5

Andante cantabile M. M.  $\text{♩} = 72$

*p dolce*

*poco più mosso*

*cresc.*

*riten.*

*a tempo*

*mf*

*pp*

*Allegro energico M. M.  $\text{♩} = 126$*

*poco a poco accel.*

*mf*

Other Music Sections in this issue on pages 3, 39, 75.



ff

con fuoco

molto meno mosso

Tempo I

p dim.

p

espr.

mp

p

marcato

mf

espr.

poco più mosso

crac.

mf riten.

a tempo

molto più mosso dim.

Allegro

p

ritard.

p più lento

### MORRIS DANCE No. 1

from THREE DANCES from "HENRY VIII"

EDWARD GERMAN

A famous idealization of one of the old English dance forms. Grade 4.

Allegro M. M. ♩ = 108

mp

mf

p

mp poco cres.



THE ETUDE

## DANCE

This page of musical notation is a score for a piano piece, likely a sonata or concerto movement. It features multiple staves of music, with a variety of rhythmic patterns and dynamic markings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p*, *f*, *mf*, and *pp*. The tempo is marked *Presto* at the bottom. The score is written in a key with one sharp (F#) and a 2/4 time signature. The notation is complex, with many beamed notes and rests, suggesting a fast and technically demanding piece. The page is numbered 12 in the bottom right corner.

THE ETUDE

## GAVOTTE

(BOURÉE)

J. S. BACH

Transcribed by CAMILLE ST. SAËNS

A splendid pianoforte transcription of one of Bach's most genial and melodious violin solos. Grade 5

Allegro M.M.  $\text{♩} = 84$

The image shows a page of a musical score for piano, titled "Allegro M.M.  $\text{♩} = 84$ ". The score is written for piano (p) and includes various dynamics and articulations. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into several systems, each with a treble and bass staff. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). There are also markings for *l.h.* (left hand), *ten.* (tension), *non legato*, *leggierissimo*, and *Pod. tenuto*. The score includes many fingerings and articulations, such as slurs and accents. The page is numbered 45 in the top right corner.



New Edition revised by ISIDORE PHILIPP.  
From "Studies in Musician'ship" Book 2  
One of the most famous of all Tarentelles.  
Dedicated to Mme. Clara Schumann. Grade 6.

# TARENTELLE IN A FLAT

STEPHEN HELLER, Op. 85

Presto M. M. ♩ = 184



*poco a poco stringendo*

CODA

*p*  
*mf*  
*ff*  
*cresc.*  
*ritard.*  
*a tempo*  
*ff*

THE ETUDE

3rd Verse only.  
*marcato*

*f*  
*cresc.*  
*ff*

this I know God hear-eth me And an-swer-eth al-way.

Sprightly and original a study in registration.

Sw. Oboe, 16'-4" - Flutes, Trem.  
Ch. or Gt. - S. Flute, Dulciani.  
Ped. Soft 16'-acc. coupled.

SOUVENIR ROMANTIQUE

GORDON BALCH NEVIN

*Andante con moto*  
*mf*  
*mp*  
*f*  
*cresc.*  
*rall.*  
*a tempo*  
*D.C.*

Manual  
Pedal

Chimes (or Flutes 8' & 2')

Sw. Vox Humana, Flute 4'  
Sw. to Ped.

*cresc. Pedal*



## SHOOTING STARS

A brilliant exhibition number.

SECONDO

WALTER ROLFE

Tempo di Polka M.M.  $\text{♩} = 108$ 

Copyright 1928 by Theodore Presser Co. \* From here go back to § and play to *Fine*, then play *Trio*.

British Copyright secured

## SHOOTING STARS

PRIMO

WALTER ROLFE

Tempo di Polka M.M.  $\text{♩} = 108$ 

\* From here go back to § and play to *Fine*, then play *Trio*.



**SECONDO**

## THE SONG OF THE KATYDID

Katydid, Katydid, Katydid!  
 Sounds from the grass and the vine,  
 We all hear the welcome chirping  
 In the good old summertime.

A popular favorite. In demand as a duet.

Allegretto M. M.  $\text{♩} = 120$

**SECONDO**

CARL WILHELM KERN, Op. 19, No. 2

## THE SONG OF THE KATYDID

Allegretto M. M.  $\text{♩} = 120$

**PRIMO**

CARL WILHELM KERN, Op. 19, No. 2











































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### BEWARE OF SWINDLERS

The big season for magazine buying is here. With it comes the annual crop of fake magazine agents. Pay no money to any canvasser for THE ETUDE MUSIC MAGAZINE unless he is personally known to you, or you are satisfied to take the risk. Look out for the man or woman with a hard luck story. The Etude is sold on merit—not through sympathy for a down-at-the-heel subscription agent. We cannot be responsible for the work of swindlers.

### BEAR WITH US ON DELAYED ISSUES OF THE ETUDE MUSIC MAGAZINE

After-holiday rush in the Post Office often means that second-class mail is slow in getting to its destination. This Etude is mailed in ample time to reach subscribers on the first of each month. If your copy, however, does not reach you within two weeks after the date of publication, drop us a post card and we will gladly duplicate. We are here to give the best service to our musical friends. Any cause for dissatisfaction should be immediately reported to the Circulation Department.

### VALUABLE GIFTS FOR PREMIUM WORKERS

Below is a list of rewards offered for new Etude Music Magazine subscribers. Many of our musical friends secure a number of useful and pleasing articles without cost to them. Any musical friend would be glad to give you a subscription for THE ETUDE if you will bring our publication before him. Merely send \$2.00 with the name and address of the new subscriber and your choice of the article you wish.

- A Handy Clothes Line Reel. You will find it indispensable—one new subscription.
- Home-Wear Floor Mop. For hardwood floors, linoleums, etc. Chemically treated by new process, picks up every bit of dust without oil or other objectionable ingredients, only two new subscriptions.
- Dainty-Maid Writing Set. Finished with a beautiful gift, enclosed cover and a snap-fastener. Contains twelve fancy-lined envelopes, pencil and writing pad, only one new subscription.
- American Beauty Clothes Hanger. Saves space in the closet, keeps clothes in fine shape and provides a shelf as well as a hanger, only one new subscription.
- New Webster Dictionary. Self-promoting, printed from new plates on good paper and right up to date, bound in red seal leather, semi-flexible, stamped in gold, only two new subscriptions.
- Vanity Electric Curling Iron. Something every woman needs. An opportunity to obtain a mechanically perfect iron, guaranteed to give satisfaction, only two new subscriptions.
- Tatweed and Pen Holder. Beautifully finished brass ink well, size 4 1/2" x 5", only two new subscriptions.

Many other fine rewards offered for only a few new Etude Music Magazine subscriptions. Send post card for complete descriptive circular.

### GARDENS OF THE PRESSER HOME FOR RETIRED MUSIC TEACHERS

### THE HAT OF DEBUSSY

By S. G. ARTELT

Is that amusing but discursive work, "My Years of Indiscretion," Cyril Scott gives us some glimpses of Debussy. However concise Scott may be in his music he is the reverse of that in his writing, so that cuts and deletions were necessary before the following information about Debussy could be pieced together.

"My meeting with Debussy took place at the house of Mme. Bardac, the pale, fair-haired woman who eventually became his wife. . . . Mme. Bardac had arranged the meeting for the afternoon, not the evening, the reason being, she explained, that Debussy loved to come in a hat nearly as big as a parasol, a curious reason indeed, since one does not, as a rule, wear one's hat in the house. But about twenty years ago in Paris there was an eccentric fashion connected with top hats which obliged their owners to bring them into the drawing-room instead of leaving them in the hall. . . .

"Debussy, with his somewhat Christ-like face, marked by a slightly hydrocephalic forehead, was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked—at any rate to strangers. . . .

"If I were asked to describe Debussy's character, I should find it difficult; therefore, I can only give you very brief impressions of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity, to those he admired and liked, he was very frank and direct. . . .

"Mr. Robinson is a constant, steady and intelligent worker in our midst. We believe he thoroughly understands the nature of the work we do, and without waiting for an answer told me he did not consort with the composers of France. Certainly, even apart from living musicians, he had very pronounced dislikes, one of which was Beethoven, whom he described as *le vieux sourd*. On the other hand, he had an unusual admiration for Schumann's *Piano Concerto*, which struck me as rather strange."

### Ticking the Musical Risibles

By I. H. MOTES

### Easier To Reach

The favorite soprano, after apologizing for her cold, sang:

"I'll hang my harp on a weeping willow tree—e-e, ah-ah! On a weeping willow tree—e-e, O!"

Her voice cracked on the high note. She tried again. Then came a voice from the back of the hall:

"Try hanging it on a lower branch, miss!"

### Their Preference

The Man in the Flat Below: "Why doesn't your wife sing to the baby when it cries?"

Worried Father: "Hush! She used to, but the people in the flat above sent down to tell us they prefer to hear the baby cry."

### Retribution

Judge: "Haven't I seen you somewhere before?"

Defendant: "Surely. I gave your daughter singing lessons!"

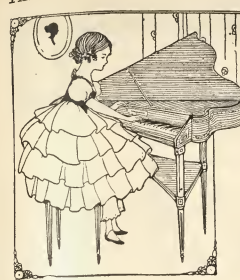
Judge: "Fifty years!"

"Nothing is associated with heaven except music or beauty and glory of some kind."—E. A. WINSHIP.

THIS VIEW SHOWS THE LILY POOL AND RHODODENDRON BEDS

ADVERTISEMENT

### THE ETUDE



### New Year's Resolutions

By J. D. TURNBULL

I do not think I'd like to be a goodly-goodly girl, To let my sister boss me round And keep my hair in curl, And always have to have clean hands, And wash behind my ears.

Then sometimes, too, it's rather hard To hold back all the tears.

My resolutions! I target, When brother's being bad, My temper I should always keep— So sometimes I get mad.

Among my resolutions, though, I promise one sure thing— No matter what turns up each day, I'll do my PRACTICING.

### ??? ASK ANOTHER ???

1. What is the nationality of Debussy?
2. How many sixteenth notes equal a double-dotted half-note?
3. Who wrote the "Unfinished Symphony"?
4. In what year was Mendelssohn born?
5. What is the subdominant triad of the relative minor of A?
6. What note comes on the third ledger line above the F clef?
7. Is the clarinet a wood-wind or brass instrument?
8. What is the meaning of *senza dimando*?
9. How many half-steps in an augmented fifth?
10. From what is this taken?



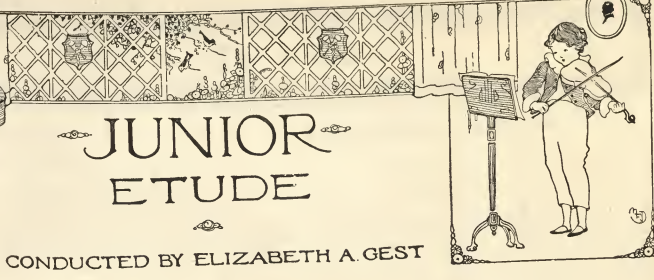
### DEAR JUNIOR ETUDE:

I have been taking piano lessons two years and like it very much but I cannot seem to memorize. Will you please tell me how I can memorize?

From your friend,  
Jean McLane, California.

N. B. Jane did not give her age, so it is hard to know whether she is one of our Junior members or a very young one (her handwriting looks very young, however). Who knows a good way to memorize? Trying hard and concentrating very well are the best ways, doing a very little bit at a time—maybe just two measures, or. Maybe, just one measure—and then, you know, if you can do one measure, you can do one more, and so on.

### THE ETUDE



### JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

### Earl's New Year Resolution

By GLADYS M. STEIN

Earl sighed as he looked out of the window. "Christmas waxes, a pair of new skis and no snow. Wouldn't that make you tired," he grumbled to himself.

"With your Christmas Club money you ought to get a real nice coat. You want to appear at your best to go to that alumni reunion," continued grandma.

"I'm not going."

"Why not?" grandma exclaimed.

"Baby was sick and the doctor has to be paid, and I need the rest of the money for Earl," answered Nellie.

Seeing that her remark had puzzled grandma, she went on to tell how she had called upon Earl's music teacher the day before. "And, grandma, Miss May said that Earl has the ability to become a fine pianist, and he won't even try. She is so disappointed because she was asked to prepare a pupil for the position of pianist in the high school orchestra, and she had planned

"I guess I might as well read the book Grandma gave me. The title sounds good," he added as he curled up in the big rocking chair.

The story was entertaining; but the thought of his mother's request, that he would practice his Mozart *Rondo*, kept him from fully enjoying the book.

"It is a pity a fellow can't learn to play the piano without practicing," he muttered.

A door opened on the second floor and his grandma and mother came down the front stairway. They were talking very earnestly about something.

Earl started for the kitchen and then changed his mind, for they couldn't see him from the other room.

"I'll finish this chapter and then skip over to Dick's," he said to himself. He knew it would be too late to practice when he came home for supper.

"Nellie, have you decided when you are going to town to look for your new coat?" asked grandma of Earl's mother.

"No, I haven't," answered Nellie after a pause.

"Earl's father burned as he overheard these words. He had secretly hoped to be the orchestra pianist, and here he was cheating himself out of it by lack of practice. And his mother going without the new coat, too!"

"I suppose it does make her ashamed of me," he admitted to himself.

The next evening at the dinner table Earl's father asked the family what New Year Resolutions they were going to make.

"Well, son, let us hear yours," he asked after the others had given theirs.

Earl hung his head for a few seconds and then, looking at his mother full in the face, he said, "I'm going to practice my music every day without being asked to do it."

The keeping of this resolution brought its reward. At his mother's prize, his teacher's praise, and the orchestral position.

(Continued on next page)

ask more about the concert her son had given with his cello.

"Maybe it is just as well that I'm not going. I feel so ashamed that Earl won't take an interest in his music, while her son is making such a success with his," answered Nellie.

Earl's face burned as he overheard these words. He had secretly hoped to be the orchestra pianist, and here he was cheating himself out of it by lack of practice. And his mother going without the new coat, too!"

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(Continued on next page)

### The Piano's Birthday Greeting

By H. E. S.

FRANCES lightly pressed the shiny, white "middle C" on the piano seven times. For the piano was just one week old, and she wanted it to know she remembered. As it called gently back to her—"one-two-three-four-five-six-seven"—she fancied that it knew that she was only seven days past her birthday, too, and therefore wanted to give greetings in return.

When Frances had first seen the piano, all aglow, standing in the music room, she had been speechless with wonder. Right away she had wanted it to "sing to her," and had hurried over to the key-board. But, as glad as she was to see it, and as not say a single right word. It almost seemed to want to scold!

But neither mother nor father would attempt to make those shining white keys sing. They said they "didn't know how," and she wanted it to know she remembered. As it called gently back to her—"one-two-three-four-five-six-seven"—she fancied that it knew that she was only seven days past her birthday, too, and therefore wanted to give greetings in return.

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(Continued on next page)



HAPPY NEW YEAR

Happy New Year, One and all. — Every one to-day will say it — Happy New Year, Great and Small. — Let us sing it; Let us play it —





## JUNIOR ETUDE—Continued

### Little Biographies for Club Meetings

No. 15

Liszt

Frantz Liszt was a contemporary of Chopin, having been born only two years later, though he lived nearly forty years after Chopin's death. Like him, he excelled as a pianist. Like Chopin, also, he introduced a new national flavor into his music, but from a fearless Hungarian instead of from a crushed Poland. Liszt was born in Hungary in 1811 and became famous for his playing while quite young. As he grew older his technical ability became dazzling, but with it he showed a cultivated mind. He developed many effects on the piano, making it take the part of an orchestra, and "coloring" his tone to imitate different instruments.



1811—LISZT—1886

He studied, as a boy, with Czerny; and once when playing in public he had Beethoven in the audience, who was very greatly moved by his power and brilliancy. He toured a great deal as a pianist and became very popular and made many friends, owing to his strong personal mag-

netism. Among his friends were Chopin, Berlioz, Victor Hugo, Lamartine and other literary and musical people.

Though poor when young, his successful tours brought him large profits, and he became remarkably generous, giving large sums to the needy, and later establishing a fund for the poor in Hungary. His compositions include two piano concertos, several small works for orchestra, many Etudes and descriptive pieces for piano, and a great many chamber arrangements, for piano, of the music of other composers, including Bach, Mozart, Beethoven, Schubert, Weber, Mendelssohn, and others. He was particularly clever at taking themes and melodies written by other composers, not for the piano, and arranging them for pianists to play; and, as most of them are very difficult, he was evidently thinking only of very good pianists. Consequently, his compositions and arrangements are not heard as often as they would be if they were simpler and could be performed by less advanced players.

He died in 1886, while he was attending a festival of music in Bayreuth, Germany.

Some of his pieces that you can play at your meetings are: *Fragnen*, from "Les Prehudes," arranged for four hands. (This was composed for orchestra.) *Song of Childhood, Love Dream, (Consolation)*, simplified by Felton. (This was composed for piano.)

### Questions on Little Biographies

1. When was Liszt born?
2. What was his nationality?
3. In what type of composition did he excel?
4. Who were among his friends?
5. In what way did he bring the compositions of other composers to pianists?

### Careless Katrina

By MARION BENSON MATTHEWS

When Careless Katrina went forth to a lesson she always left some of her music at home. She would cry to her teacher, "How could that have happened?"

My wit, I'm afraid, are beginning to roam!" It was ever the same; always something forgotten—her scales, her sonata, her charming new piece;

And in spite of grave warnings from teacher and parents Katrina's forgetfulness seemed to increase. Till at last, one fine day, when 'twas time for her lesson, She forgot her own self, and at home she remained!

Her career was thus closed—for musicians, dear children, Have need of good memories, thoroughly trained.

### Answers to Ask Another

1. French.
2. Fourteen.
3. Schubert.
4. 1809.
5. Bb, D, F.
6. G.
7. Woodwind.
8. Without getting softer.
9. Eight.
10. *Wild Rider*, by Schumann.

### Games for Junior Clubs

By GRACE NICHOLAS HUME

#### Game No. 1—Spelling Bee

Form two sides, as in old-fashioned spelling bees. The words given must be composers' names, names of operas, and words used for tempo and expression. A "miss" goes over to the other side. (A list of suitable words may be prepared in advance by the club chairman.)

#### Game No. 2—Who Am I?

Pin the name of a composer on the back of each member. He must discover who he is by asking questions of the other

(Other games will follow)

### Piano's Birthday Greeting

(Continued from page 67)

I would like you to know Frances! The first "lesson" was to come on Friday at four o'clock. Before going to school Frances got a soft muslin cloth and swept it lightly over the keys. They were as placid and as gleaming as ever.

Friday came. Friday afternoon came. Four o'clock came. Frances sat straight and stiff on the piano stool while the teacher, with long, slim fingers, bent over her. Listening eagerly to her teacher's explanation, she began to understand that a piano is a very shy friend at first, and is apt to like to keep pretty quiet. Not until later on, when it has been kindly and carefully treated, will it begin to tell its delightful stories and sing its sweet songs. Indeed, for the very first week it can say only one word. But, wasn't it funny that that one word should be—Frances!

It was! For she heard it just as plain as day. As her finger went down on a bright key, up came that word sung in the

members, to which they answer only "Yes" or "No." The first test to discover his identity wins. (The chairman should have names and pins ready in advance.)

#### Game No. 3—Musical Buz

Sit in a circle, each one calling a number in turn. When seven or any of its multiples or combinations would be called, that member must substitute the name of a composer, an opera, or some mark of expression. If he fails to do so, or uses a name or word already used he is "out."

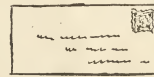
(Other games will follow)

swetest voice she had ever heard. But she had to be sure that the hand was just right and the finger curved just so! For once a very terrible thing happened. Frances, quite by mistake, brought her finger down so rudely that it seemed, almost like a slap; and the piano answered angrily.

That never, never happened again! Every day Frances learned more about talking to the piano. She could see it getting better acquainted with each conversation. Once or twice she thought that it even laughed—but she wasn't sure of that.

And that is why Frances ran down to the piano the first thing in the morning on its seventh day (and her seventh day) and greeted it just seven times—with an extra pat to "grow on."

All day, at school, she had ringing in her ears that soft, answering, "Frances, Frances!"



DEAR JUNIOR ETUDE:

I am a freshman in high school and go six miles to school, and I take music lessons in school. I am in the girls' glee club and sing first soprano. We appear publicly and sing for different occasions. In music class we study the lives of the different composers and write themes on them, which is very interesting.

From your friend,  
JESSIE LEE EDWARDS (Age 13),  
Virginia.

DEAR JUNIOR ETUDE:

I am eleven years old and have been taking music lessons two years, going forty miles twice a week for my lessons. The other day I played for the assembly of two hundred at the high school where I attend. My schoolmates gave me a very decided encore, which took me so by surprise that I could remember nothing to say, play, or do. Finally one of my older classmates put me up on a desk and helped me to bow.

From your friend,  
GILBERT WOODSIDE (Age 11),  
New Mexico.

DEAR JUNIOR ETUDE:

I have been taking music lessons for five years, and I practice an hour a day. My teacher often has recitals, and I have played in every one of them since I began lessons under her. In the future I hope to be a pipe organist. We have a pipe organ in school, and I play on it every day for singing, which we have every morning.

From your friend,  
BEATRICE EISENHARTZ (Age 13),  
Pennsylvania.

DEAR JUNIOR ETUDE:

Every Friday right after school we go to my teacher's house and learn scales and study examination questions, and it is lots of fun. Five of us go. We take turns playing scales, and we see who can play the most without a mistake. We have three chances, if we make a mistake. Every week one of us plays a memorized piece.

From your friend,  
ELEANOR MCMICHAEL (Age 12),  
Iowa.



## JUNIOR ETUDE—Continued

### JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and original stories or essays and answers to puzzles.

Subject for story or essay this month—"Raising My Musical Standard." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

### Checker Puzzle

By SHIRLEY BARNWELL

Move one square at a time in any direction and find the names of ten well-known composers. (The same letters may be used more than once.)

B	A	E	V	N	A	M	C
C	R	E	T	H	I		
Z	H	A	N	E	D	D	
N	E	D	V	V	R	E	
I	P	O	Z	E	N	O	K
H	A	T	S	I	N	P	
C	E	O	Z	N	O	L	
N	M	A	R	T	D	O	G

### ANSWER TO OCTOBER PUZZLE

Siegfried

Ba-Ch

Elija-H

Sch-U-mann

Wagn-er

Ha-R-mony

S-Taff

### PRIZE WINNERS FOR OCTOBER

Vincent Gracious (Age 10), Ohio.

Betsy Jane Auer (Age 13), Minnesota.

Sophie Brackman (Age 11), Tennessee.

### Musical Memory

(PRIZE WINNER)

Memorizing is a mental process dependent upon attention, concentration and repetition. Care should be taken in selecting those words which the mechanical movements do not disturb the mental concentration necessary for memorizing. Rhythm, melody, harmony, as embodied in the piece, must be mastered separately. Until a certain amount of technique is shown, playing without notes should not be permitted.

A pupil who reveals certain individual needs should be taken under direction, exercises to remedy defects and supply essential. No better means of cultivating the memory could be devised; for such exercises would have an individual meaning and remain so impressed upon the mind that pieces containing them would more easily be committed to memory. We may then conclude that, first, we should attain a definite mechanical movement, its technique, and then expression. We shall then have a musical memory!

WALLACE NELSONS (Age 14), Pennsylvania.

### HONORABLE MENTION FOR OCTOBER

Pauline Keller, Lois C. Menard, Mildred Carroll, Wilma Mitchell, Vivian Taylor, Cecile Truempel, Edith Keene, Natalie Murdock, Emily Ann Cottman, Margaret Wilson, Anna Thompson, Mary Ellen Nickley, Nell Shepard, Robert Walters, Myrtle Bickton, Margaret Thompson, Mera Stanley, Janet Anderson, Rachel Wagheheim.

Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of January. Names of prize winners and their contributions will be published in the issue for April.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE

### Musical Memory

(PRIZE WINNER)

In our school there is a Musical Memory Contest every year, and we study during the whole year for it. We have to know the name of the piece, the name of the composer and what time it is, and whether it is a waltz, or a march, or a minuet, or a march. Some people can remember music the first time they hear it, but others have to hear a piece over and over before they can recognize it. Some people can hear a piece once; and then, if they hear it again a long time afterwards, they can remember what it is. A good musical memory is a great help in their music study.

BARBARA JEAN HULL (Age 9), Illinois.

### Musical Memory

(PRIZE WINNER)

The memorizing of music, besides developing our minds, helps us to become better acquainted with the music we so dearly love. In the study of music each piece of great importance should be memorized so as to increase our musical memory. After memorizing a few pieces of music, you will be surprised to find memorizing becoming natural and a great pleasure. It takes concentration to memorize thoroughly; and this, with constant practice, will help us to reach our goal—to become great musicians. Let us then help to develop our minds, as well as our musical memory, by memorizing those pieces that can be played from memory and with ease and comfort will give great pleasure to others as well as to ourselves.

From your friend,  
MARY ELIZABETH JARNAGIN,  
(Age 12), Tennessee.

DEAR JUNIOR ETUDE:

I have taken piano lessons for two years and have not missed a lesson so far. I have studied major and minor scales and am now doing the major scales chromatically, both in parallel and contrary motion. I am also having chord work for wrist. County music teachers come to our school every week and give free lessons. We have a chance to learn both while playing instruments, and also while listening to the girls' glee club and to the mixed chorus. This spring our county had a contest and our school got third place.

From your friend,  
LYDIA STINE (Age 14),  
Ohio.

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### Can You Afford to Omit Stage-Department?

By GLADYS M. STEIN

Two recitals recently given furnish good examples of the way to do and not to do things.

At the first recital the pupils hurried across the stage, sat down at the piano from the inside of the piano seat and began to play immediately. As soon as they finished the last note of their pieces, they arose abruptly and hurried off the platform. The program was well played; the piano excellent, the room comfortable, but something was lacking, and the audience noticed it.

At the second recital the pupils came across the stage slowly, made a graceful bow at the correct distance from the piano, walked around the outer side of the piano bench and sat down. They waited a few seconds before starting to play. At the close of the composition, they quietly arose, made their bows and left the stage. While they were not any better trained musically than the pupils at the first recital the finish of their stage manners pleased the audience.

The following directions will teach the child correctly how to conduct himself every second he is on the platform.

1. Stand so that an imaginary line could fall from ear through shoulder, hip and instep, with the weight well forward on balls of the feet which are kept close together. An excellent exercise for correct position is to stand against a perpendicular line, touching with the nose and toes, letting the chest but not the abdomen come forward and touch the line. The line of the body should be this /, not this \ nor this ~.

2. Stand in front of a chair so that one foot can be drawn back until the leg touches the chair:

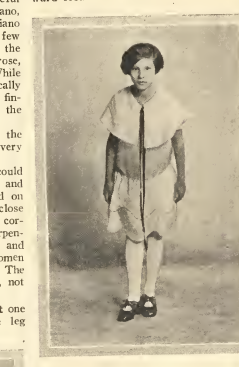


Incline the body forward and the head backward, and slowly lower the body to the floor. The greatest use of this exercise will cure pupils of the habit of dropping into the chair carelessly. Rise by putting one foot forward.

3. Nothing gives such an impression of dignity, grace and breeding as does a correct walk. The correct walk consists of a straightforward step, heels on a line at

each step, the main movement coming from the thigh, the arms swinging in rhythm with the walk. The step should be one and one-half times the length of the foot. The man's correct bow is made with the toes and heels together. He should bow over both ankles, making a half moon from head to toes. His arms should be devitalized at the sides and his eyes focused on the back of the auditorium.

The woman should stand with the toes of one foot straight forward carrying the weight, the other foot advanced forward. She should bow over the ankle of the forward foot.



A half moon is made from head to toes. The arms are devitalized at the sides. The difference between a man's and a woman's bow is that the man keeps heels and toes together and bows over both ankles while a woman bows only over the ankle of the forward foot.

Pianists enter the piano seat from the side next to the audience. Bows should not be made too far back from or too near to the front of the stage. The center of the stage is about the correct distance.

At a small studio recital, where there are not printed programs, the pupils should announce the names of their pieces and the composers after they have made their bows. This trains them to speak before an audience. Besides everyone enjoys listening to a piece more when he knows the name of it and the composer.

The study and practice of these rules will be of help to both teachers and pupils at all times. For a gracious and poised manner is as useful in every day life as it is on the concert stage.

### I Made My Mark

To THE ETUDE: I made my mark in music when I was a child—I'll tell you about it. I was a very good pianist, and I was very good at singing. I took a ruler, snip and my mother's best needle and made a mark on my mother's best needle. I made believe that I was playing. My imagination supplied the rest. I made my mark in music when I was a child—I'll tell you about it. I was a very good pianist, and I was very good at singing. I took a ruler, snip and my mother's best needle and made a mark on my mother's best needle. I made believe that I was playing. My imagination supplied the rest.

From your friend,  
BETHA L. JOHNSON.



# Choirmaster's Guide

FOR THE MONTH OF MARCH, 1929

(a) in front of anthem indicates they are of moderate difficulty, while (b) anthems are easier ones.

Date	MORNING SERVICE	EVENING SERVICE
T H I R D	<b>PRELUDE</b> Organ: Joyful.....Overholt Piano: Morning Song Op. 64, No. 2 Te Deum in C.....Mendelssohn Neidlinger	<b>PRELUDE</b> Organ: In the Gloom.....Harrison-Barnes Piano: When Shadows Fall.....Roberts Magnificence and Nunc Dimittis.....Singer
	<b>ANTHEMS</b> (a) Lord of Our Life.....Tindalos (b) Praise Be the Lord Daily.....Cohen	<b>ANTHEMS</b> (a) The Souls of the Righteous Marks (b) Search Me, O God.....Shelley
	<b>OFFERTORY</b> We Thank Thee, O Father.....Barrell (A. solo)	<b>OFFERTORY</b> Just Will a Word.....Forman (A. solo)
	<b>POSTLUDE</b> Organ: Minuet.....Belmont-Barnes Piano: March of the Choristers.....Kestis	<b>POSTLUDE</b> Organ: Postlude March.....Schuler Piano: Processional March.....Fryberger
T E N T H	<b>PRELUDE</b> Organ: Praeludium.....Hogan Piano: Angelus.....Goded	<b>PRELUDE</b> Organ: Prelude.....Schubert-Barnes Piano: Peace of Evening.....Foerster
	<b>ANTHEMS</b> (a) Guide Me, O Thou Great Jehovah.....Gabel (b) The Sabbath Dawn.....Haines	<b>ANTHEMS</b> (a) Safely Through Another Week.....Berwald (b) Shadows of the Evening Hour.....Berwald
	<b>OFFERTORY</b> If Any Little Word of Mine.....Ambrase (A. solo)	<b>OFFERTORY</b> When I Survey the Wondrous Cross.....Hope (Duet)
	<b>POSTLUDE</b> Organ: March in A.....Barnes Piano: Offertory.....Wey	<b>POSTLUDE</b> Organ: Postlude in D.....Shepard Piano: Nocturne No. 5, in D-flat field
S E V E N T H	<b>PRELUDE</b> Organ: Short Prelude.....Hopkins Piano: The Awakening.....Falmgren	<b>PRELUDE</b> Organ: Old Portrait.....Cooke-Mansfield Piano: Coming of Spring.....Falmgren
	<b>ANTHEMS</b> (a) Jesus, the Very Thought of Thee.....Shirley (b) The White Couraude.....Nevin	<b>ANTHEMS</b> (a) Father, Within Thy House We Kneel.....Shirley (b) Saviour, Breathe an Evening Blessing.....Gordon Such Nevin
	<b>OFFERTORY</b> Our Best Redeemer.....Jones (Duet)	<b>OFFERTORY</b> The Lord is My Salvation.....Kountz (B. solo)
	<b>POSTLUDE</b> Organ: Grand Chœur in C.....Maitland Piano: Coronation March.....Meyerbeer	<b>POSTLUDE</b> Organ: Etude.....Shepard-Mansfield Piano: March of the Nobles.....Lumley-Holmes
T W E N T Y	<b>PRELUDE</b> Organ: To Spring.....Grieg-Barnes Piano: Chanson Triste.....Tchekowsky	<b>PRELUDE</b> Organ: There is a Green Hill.....Barnes Piano: Chant du Soir.....Borowski
	<b>ANTHEMS</b> (a) Ride On, In Majesty.....Baines (b) Calvary.....Rodney	<b>ANTHEMS</b> (a) Two With Keen Hilt In Perfect Peace.....Matthews (b) My "Maid".....Matthews Stray.....Morrison
	<b>OFFERTORY</b> I Shall Be Satisfied.....Hyatt (A. solo)	<b>OFFERTORY</b> More Love to Thee.....Day (A. solo)
	<b>POSTLUDE</b> Organ: Short Postlude.....Hopkins Piano: Triumphal March.....Kroeger	<b>POSTLUDE</b> Organ: Vesper Recessional.....Schuler Piano: Evening Whispers.....Falmgren
T H I R T Y	<b>PRELUDE</b> Organ: Theme from Symphonie Pastorale.....Tchekowsky-Barrell Entrée du Cortège.....Barrell Monastery Halls.....Wely	<b>PRELUDE</b> Organ: Dawn of Peace.....Williams (Violin, with Piano or Organ)
	<b>ANTHEMS</b> (a) The Lord Now Victorious.....Mascagni-Greely (b) Alleluia! Christ is Risen.....Stein	<b>ANTHEMS</b> (a) The Day of Resurrection, Barrell (b) It is Good to Give Thanks.....Ashford
	<b>OFFERTORY</b> Agnus Dei.....Tolhurst (Violin, with Organ or Piano)	<b>OFFERTORY</b> Love's Greeting.....Hastings (Organ solo)
	<b>POSTLUDE</b> Organ: Allegretto Scherzando.....Ferb Piano: Minuet.....Beethoven-Burneister	<b>POSTLUDE</b> Organ: Marche Romaine.....Gounod Piano: Processional March.....Kestis (4-hands)

Anyone interested in any of these works may secure them for examination upon request.

## ALBUM OF TRANSCRIPTIONS FOR THE PIPE ORGAN

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## EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

### Hungarian Dance Tune (from Rhapsody No. 2) by Franz Liszt.



The piece from which this little arrangement is made is long and difficult, so difficult that great pianists use it on their programs as a "show piece." Mr. Garland has taken the very nicest parts of it and presented them in a way that the children will like. The Hungarian—and piano Liszt was of that nationality—is a fiery race; so their music is full of a very character, too, and when you start to play this composition, are the accents for the first time placed over certain notes, in order to bring out the melody.

Almost all the notes in the first part of the dance are to be played in a short, choppy style—this is called, as we are sure you will remember, "staccato." Ask your teacher about the influence of staccato on the music of Hungary.

Ask your teacher about the influence of staccato on the music of Hungary. It gives means lively, and is pronounced, not the way you would think, but "staccato-chère." There is a story of Franz Liszt's life in another column of the Junior Etude.

**Tammy's New Drum, by M. L. Preston.** Ask your teacher about the influence of staccato on the music of Hungary. It gives means lively, and is pronounced, not the way you would think, but "staccato-chère." There is a story of Franz Liszt's life in another column of the Junior Etude.

What excitement a new drum! Generally when a boy gets out he loans it and beats it, until the neighbors are nearly ready to beat him. Tammy was no exception. He had a new drum, and Mrs. Preston heard him. She thought she would show us the tune to which he was marching. It is a good march, full of melody, and so we shall not have to warn you not to make mistakes.

**Music of the Breeze, by Mathilde Bilbro.** The great English poet, William Shakespeare, once said that there is music in every breeze, in every bird, in every flower, in every leaf, in every drop of water, in every ray of light, in every sound, in every sight, in every thought, in every feeling, in every action, in every inaction, in every moment of our lives.

It is a good march, full of melody, and so we shall not have to warn you not to make mistakes. The great English poet, William Shakespeare, once said that there is music in every breeze, in every bird, in every flower, in every leaf, in every drop of water, in every ray of light, in every sound, in every sight, in every thought, in every feeling, in every action, in every inaction, in every moment of our lives.

**A Hobby Worth Riding** He to help along a beginner who has some talent but would not have a chance to take lessons otherwise. INTERRUPTED READER.

**Answers to Can You Tell?** Grade No. 30. SEE PAGE 8 OF THIS ISSUE.

1. December 24, 1871, at Cairo, Egypt.  
2. E. D. Sharp, C. B. A. G. F. sharp, E.  
3. John Knowles Payne, because, while studying the Chair of Music at Harvard, he trained so many of our leading composers.

4. Explosive accent on a tone; a sudden emphasis quickly fading.  
5. Mendelssohn.  
6. Literally, "a wreath of songs"; adopted as a name for a German singing society.

7. The end.  
8. The end.  
9. The end.  
10. Charles Wakefield Cadman.

WATCH FOR THESE TESTS OF YOUR STORE OF KNOWLEDGE, APPEARING IN EACH ISSUE OF "THE ETUDE MUSIC MAGAZINE."

I played in this orchestra one winter. The next winter I organized our children into a family orchestra (two violins, flute, cello, and piano). We made real progress and even performed a few times.

Now I have a speaking with sometimes has a chance to "break in" a beginner as the violin. Not that I want to take up the profession of teaching, at my age. But I would

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

No 8 of the Series:

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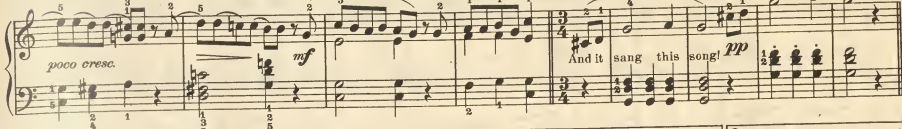
## MUSIC OF THE BREEZE

MATHILDE BILBRO

One day when I was wand'ring  
Within a pine-grove sweet  
I heard a little ringing  
Fall soft as Fairy feet!  
A quiet ting-a-ling,

Whence came that little ringing?  
A vagrant breeze was singing.  
'Twas like a lark, high-winged,  
Or silver bells a-ringing  
Within that pine-grove sweet.

### Moderato



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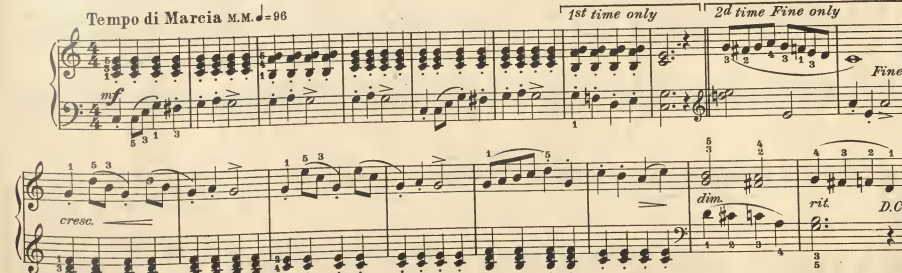
Grade 1 1/2.

Tommy has a big new drum  
The neighbors think it quite a frightHe loves to play it, thrum, thrum, thrum,  
From morning until night.

British Copyright secured

## TOMMY'S NEW DRUM MARCH

M. L. PRESTON



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Other Music Sections in this issue on pages 3, 35, 39.

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SUNDAY

Introducing imitations of Church Chimes,  
and organ effects. Grade 2½.

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RICHARD J. PITCHER

Allegro M.M. ♩ = 108

*mf* *cresc.* *p* *p* *p* *p*

"St. Anne"

*mf* *cresc.* *ben marcato il canto*

"In church" (like an organ)

*mf* *f* *p*

"St. Anne"

O God, our help in a - ges past, Our hope for

years to come, Our shel - ter from the storm-y blast And our e - ter - nal home.

*cresc.* *rit.*

## HUNGARIAN DANCE TUNE

See the *Junior Etude*, Grade 2.

Arr by A. Garland

from "RHAPSODIE, No.2"

F. LISZT

Vivace

[illegible]

## CHATTERBOX

MARI PALDI

An interesting little teaching piece, by a successful writer. Grade 1½.

Allegretto M.M. ♩ = 108

Allegretto M.M. ♩ = 108

2/4

*p*

*mf*

*Pine*

*p*

*mf*

*D.C.*



## DAFFODILS WALTZ

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FREDERIC A. FRANKLIN

THE ETUDE

Triangle  
Tambourine  
Castanets  
Cymbals  
Drum

In waltz time

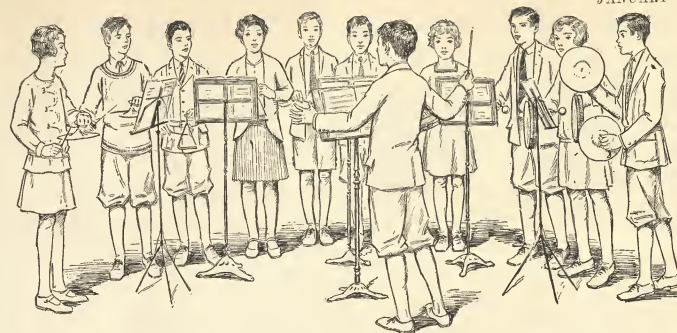
*mf*

*Fine*

*D.C.*

\* Shake the Tambourine

THE ETUDE



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